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FALL FASHION 2000

BY MARK HOLGATE

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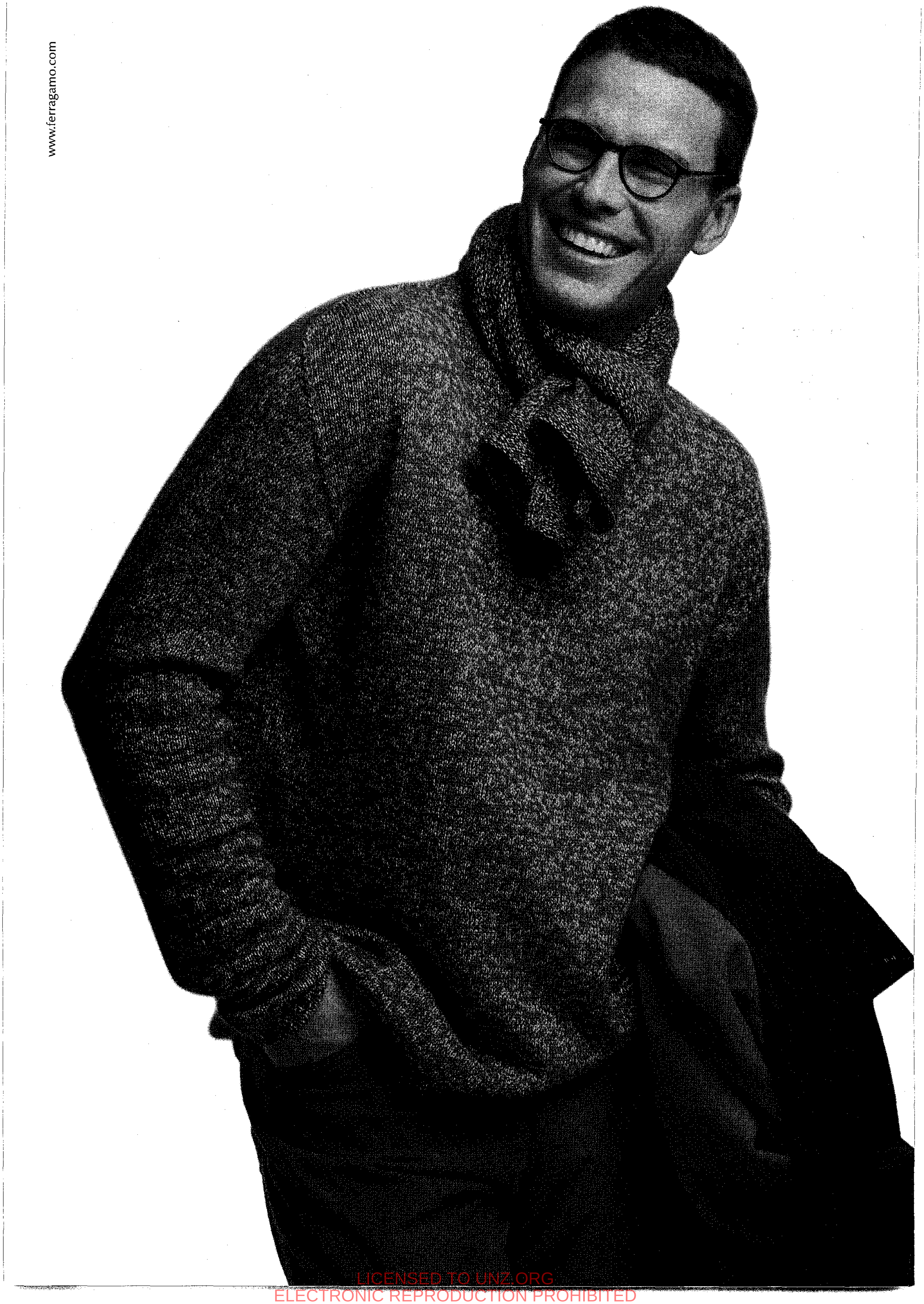
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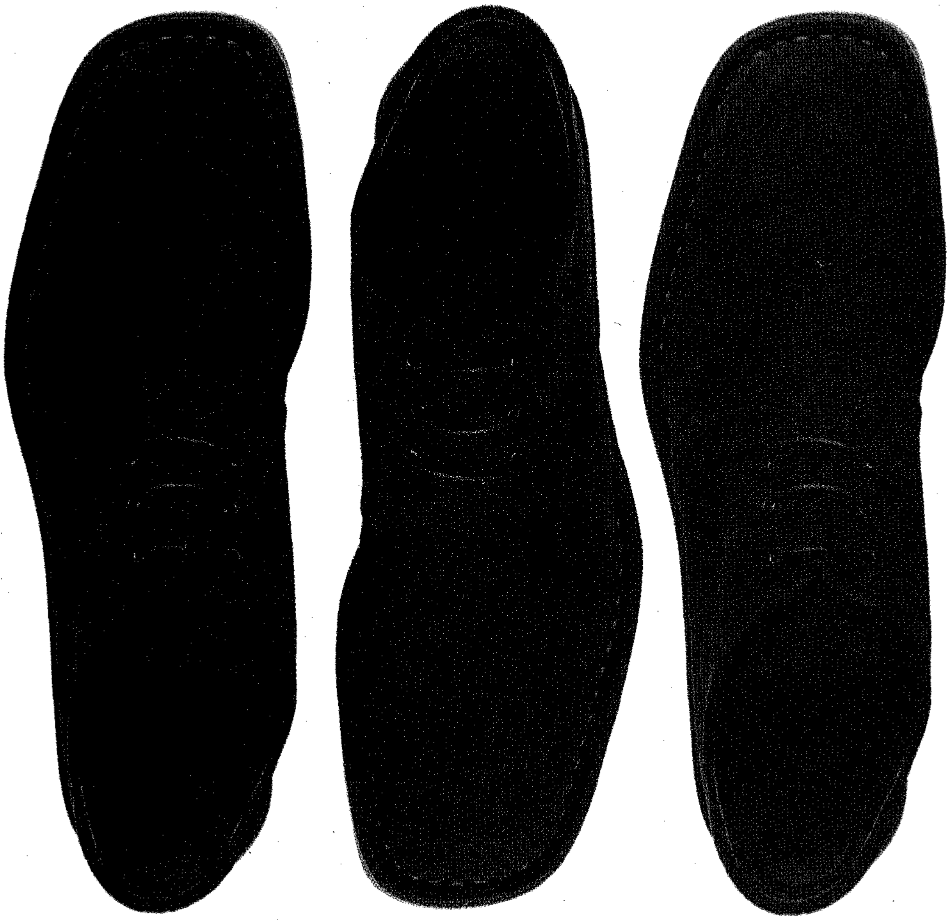

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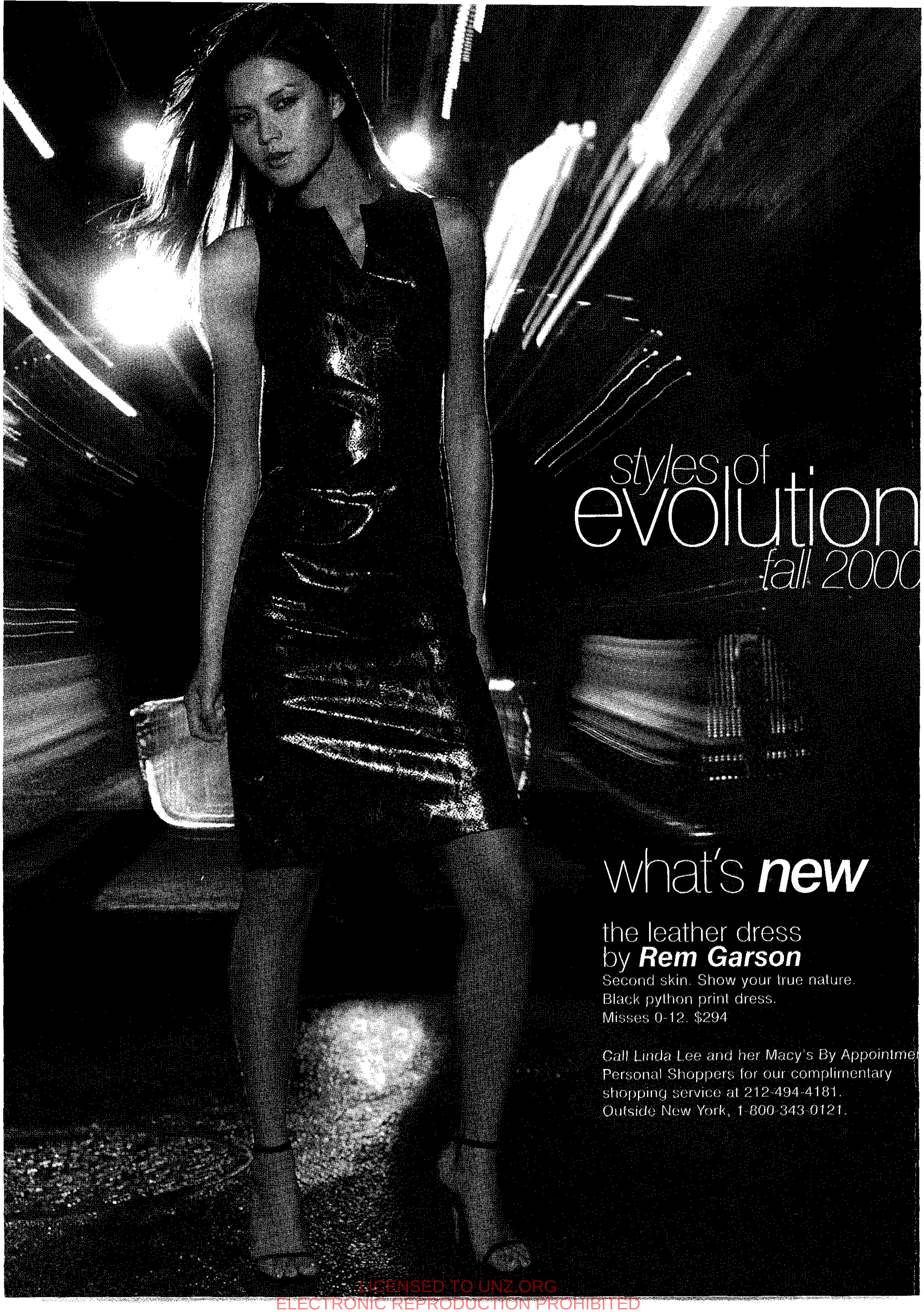

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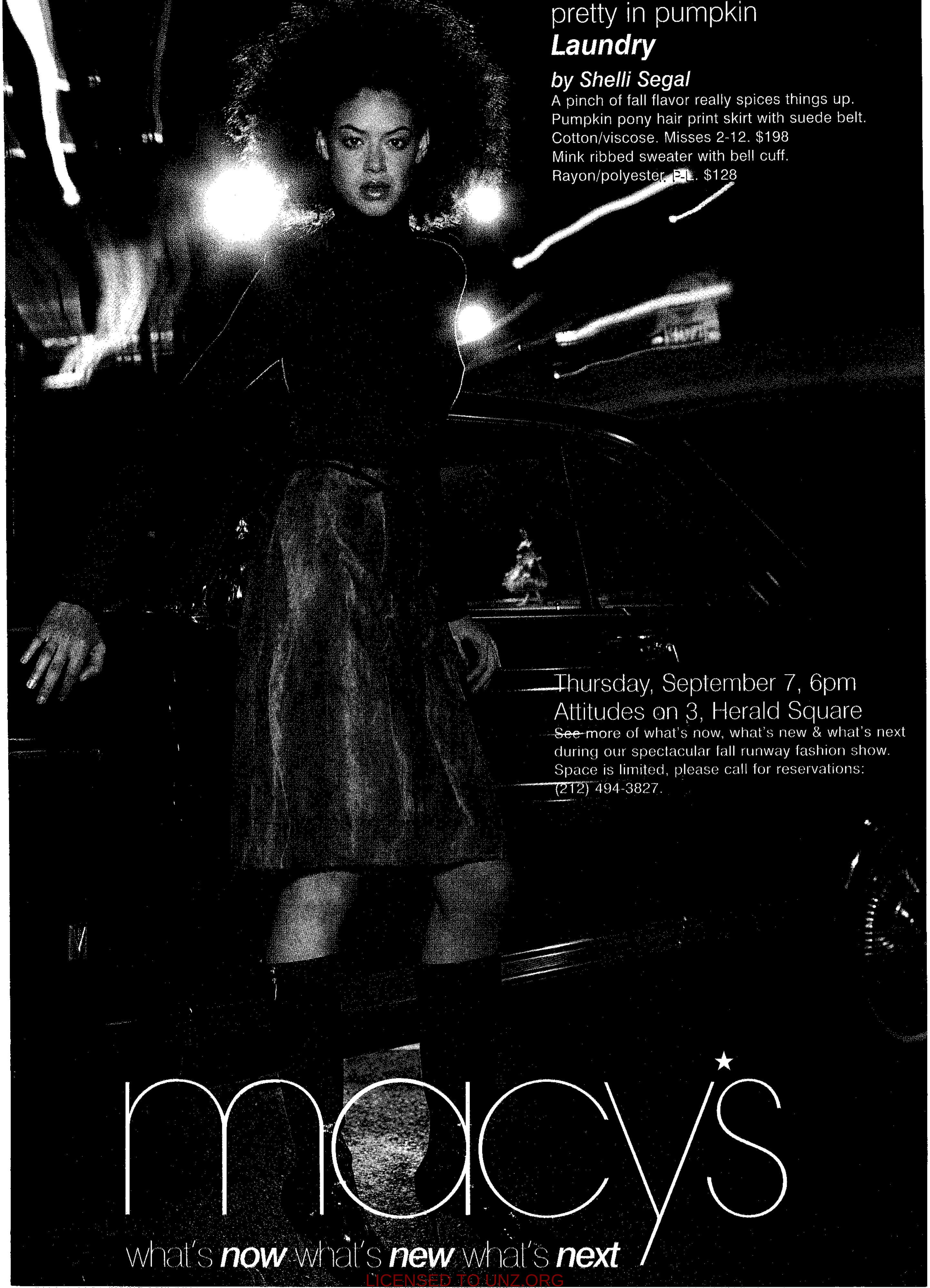

macy's
what's now what's new what's next

pretty in pumpkin

Laundry

by Shelli Segal

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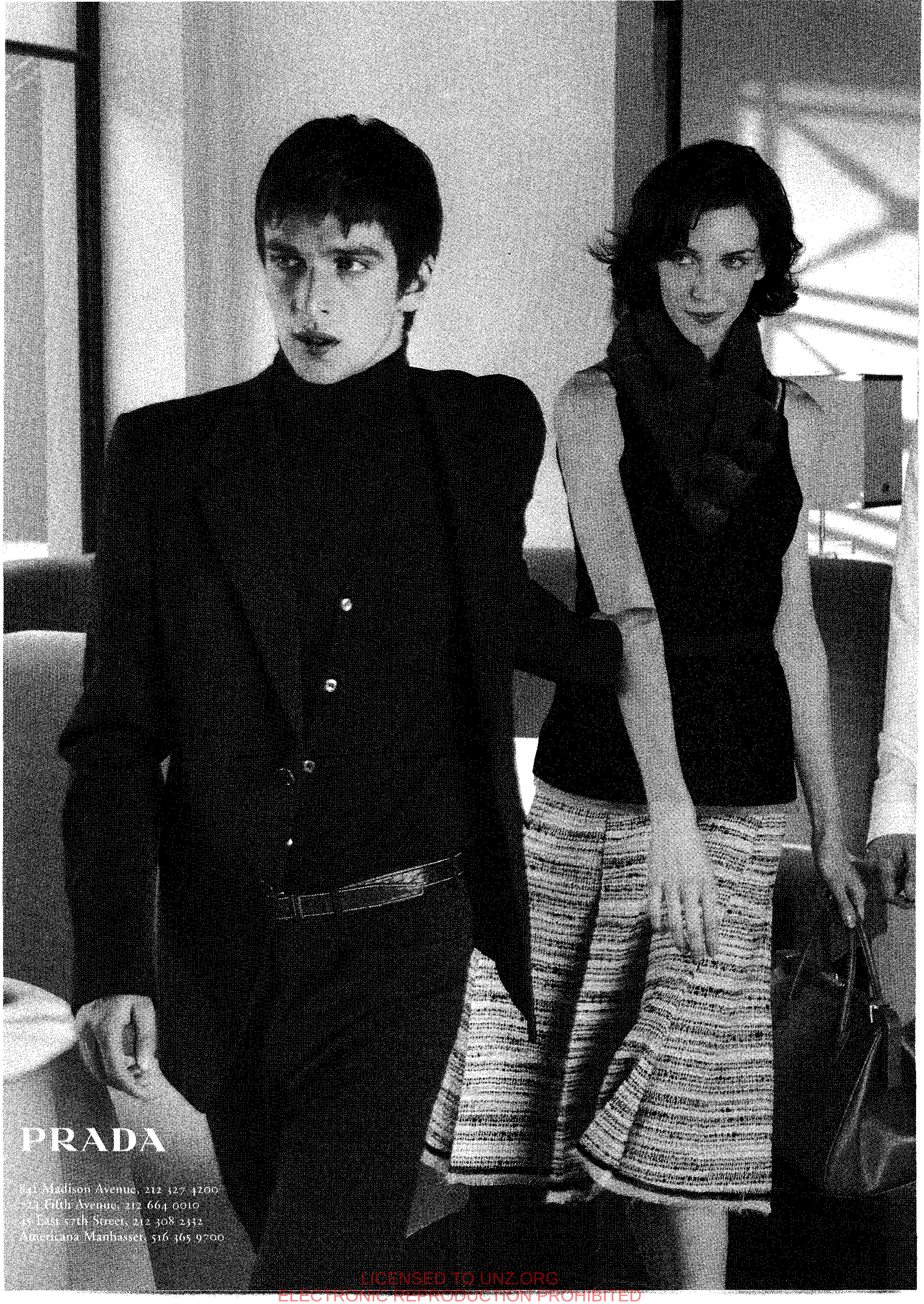

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FALL FASHION 2000

BY MARK HOLGATE

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Baffled by the plethora of fall fashion offerings? A short course in the latest style developments, from skinny belts to oversize bags.

68 Midtown Matters

Businesswear has (finally) evolved, with suits and separates that give power dressing a decidedly sexy edge.

78 The Finished Line

Giorgio Armani's polished new accessories line brings the designer's signature low-key luxury to the tips of your toes.

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Everything old is new—again. Vintage-inspired looks are everywhere, from forties dresses to eighties power suits.

92 Little Stars

Make a date with these: glittering bags, belts, and baubles to take you from Swifty's to Spa.

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Say good-bye to gray; this fall, there's a pattern to suit everyone. Eight New Yorkers show you how to find prints charming.

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Fashion is slipping us some skin—in the form of elaborately worked fur and beautifully cut leather.

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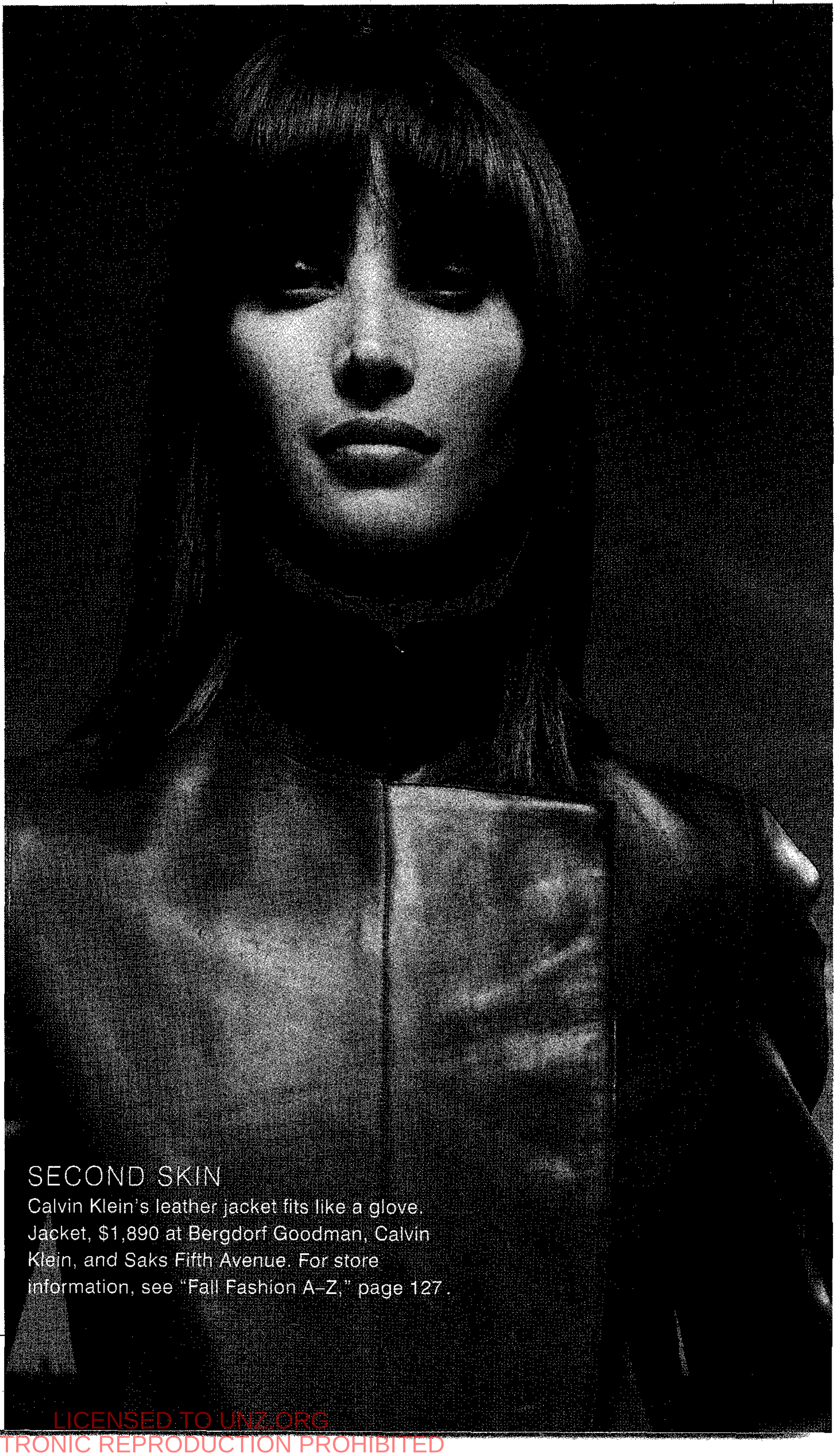
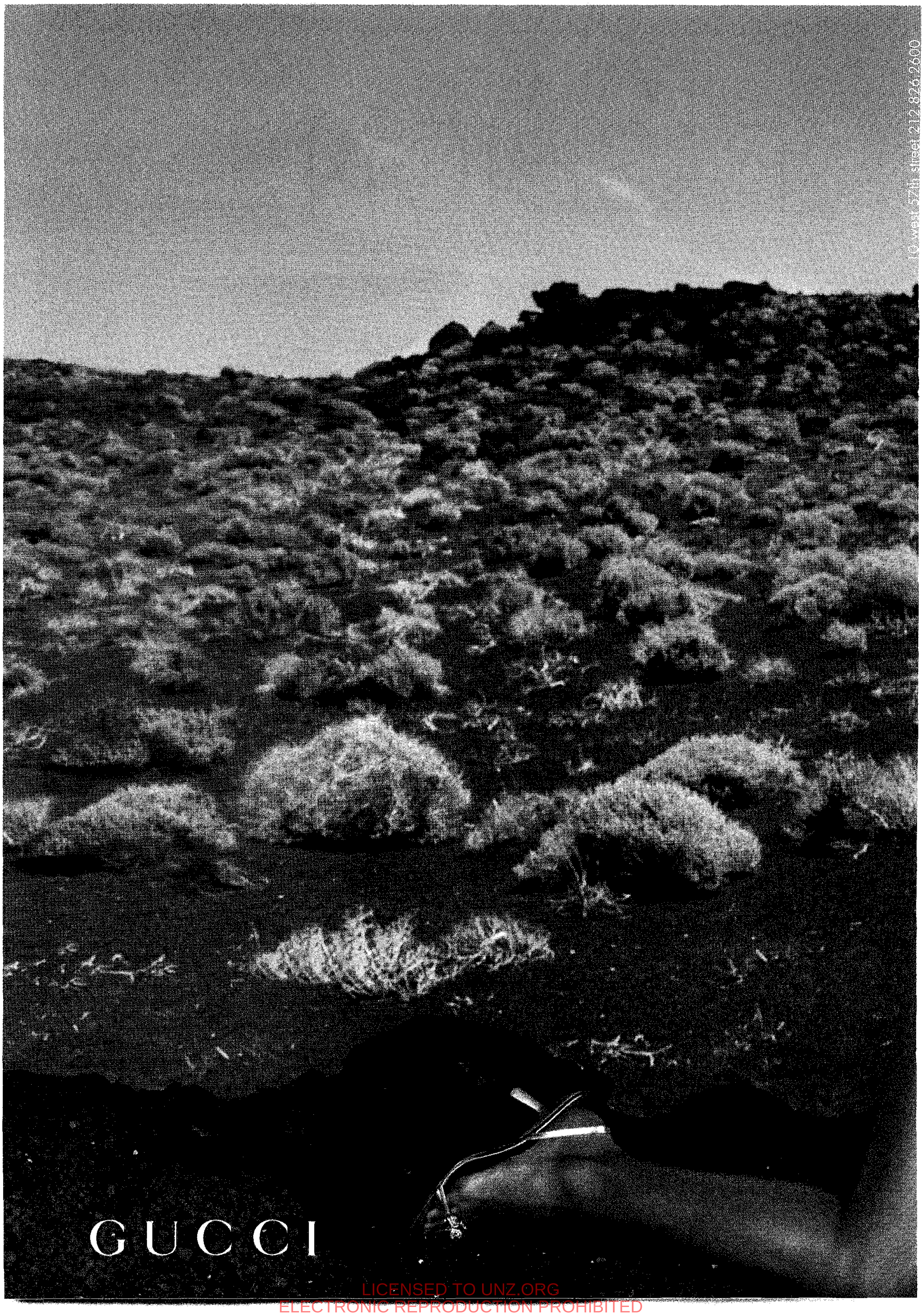
Meet the man behind fashion's retro fever: Keni Valenti, whose collection of vintage couture is coveted by models and starlets—and constantly on loan to inspiration-seeking designers.



SECOND SKIN
Calvin Klein's leather jacket fits like a glove. Jacket, $1,890 at Bergdorf Goodman, Calvin Klein, and Saks Fifth Avenue. For store information, see "Fall Fashion A–Z," page 127.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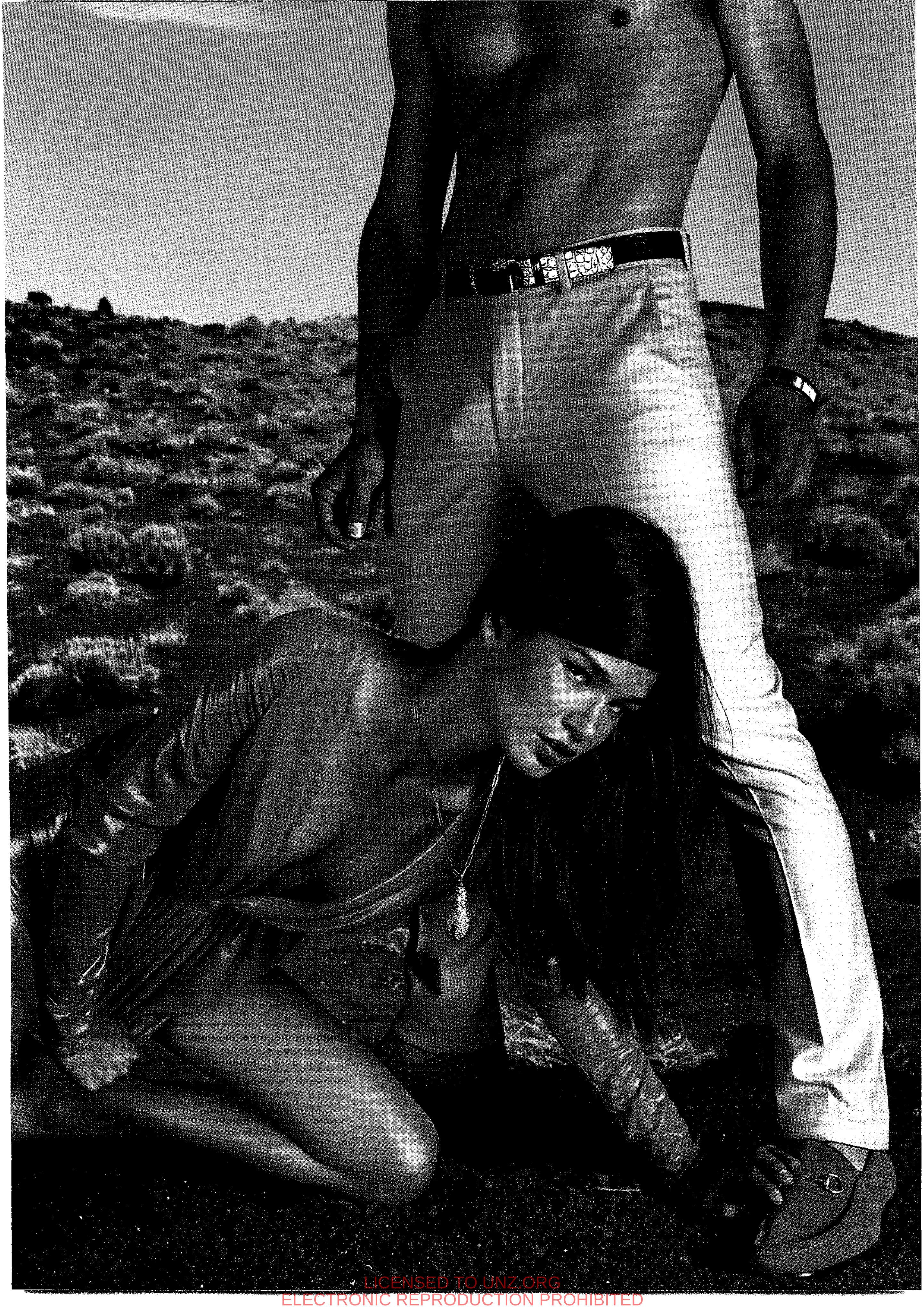

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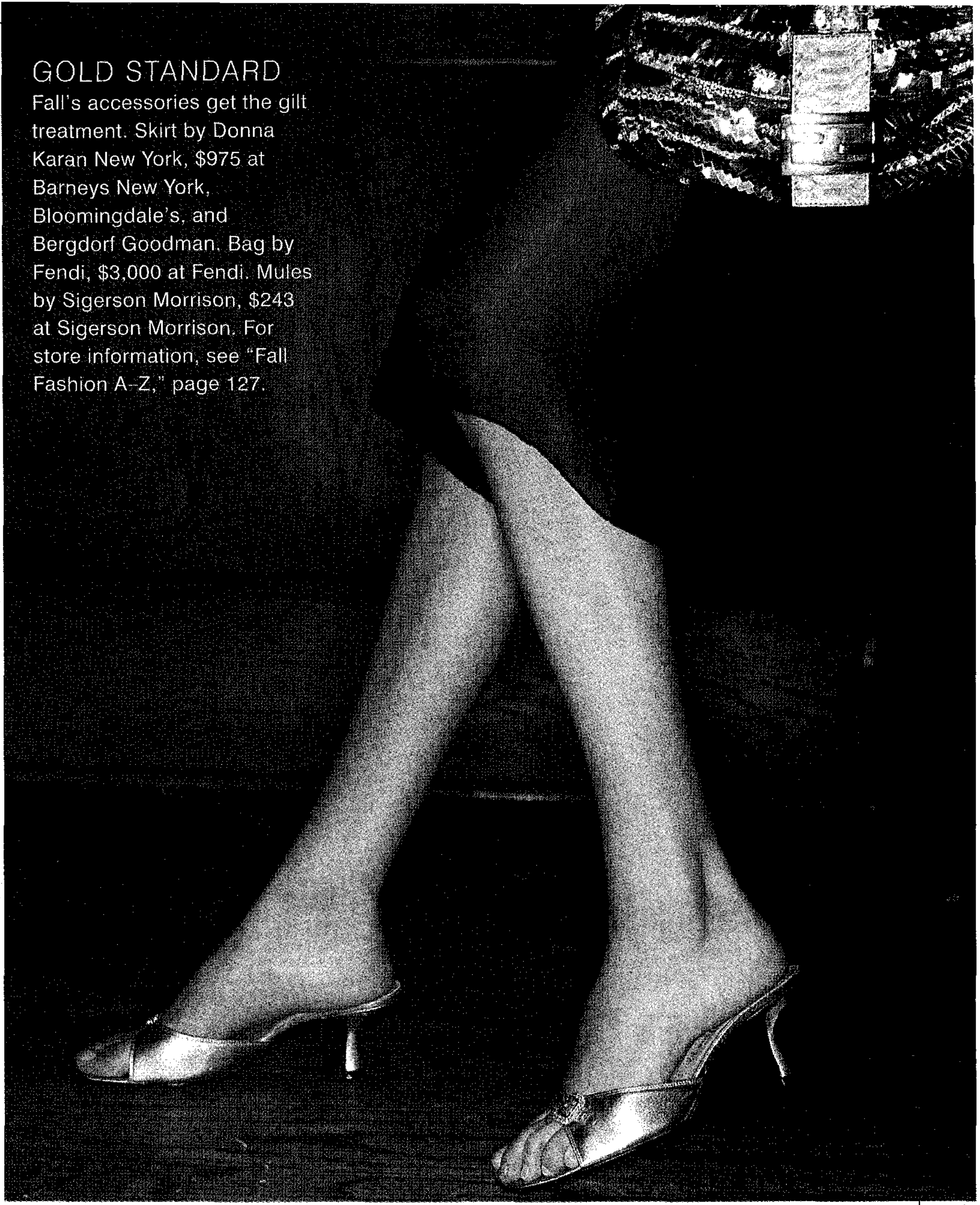

GOLD STANDARD
Fall's accessories get the gilt treatment. Skirt by Donna Karan New York, $975 at Barneys New York, Bloomingdale's, and Bergdorf Goodman. Bag by Fendi, $3,000 at Fendi. Mules by Sigerson Morrison, $243 at Sigerson Morrison. For store information, see "Fall Fashion A–Z," page 127.

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SHE COVERS THE WATERFRONT
Cover: Christy Turlington, photographed by Jeff Riedel on the West Side Highway, wears a camel leather coat, $2,690, and blouse, $850, both by Helmut Lang at Helmut Lang. For store information, see "Fall Fashion A–Z," page 127. Fashion editor: Kate Sebbah. Makeup: Dick Page at Jed Root. Hair: Jimmy Paul for Clinique.

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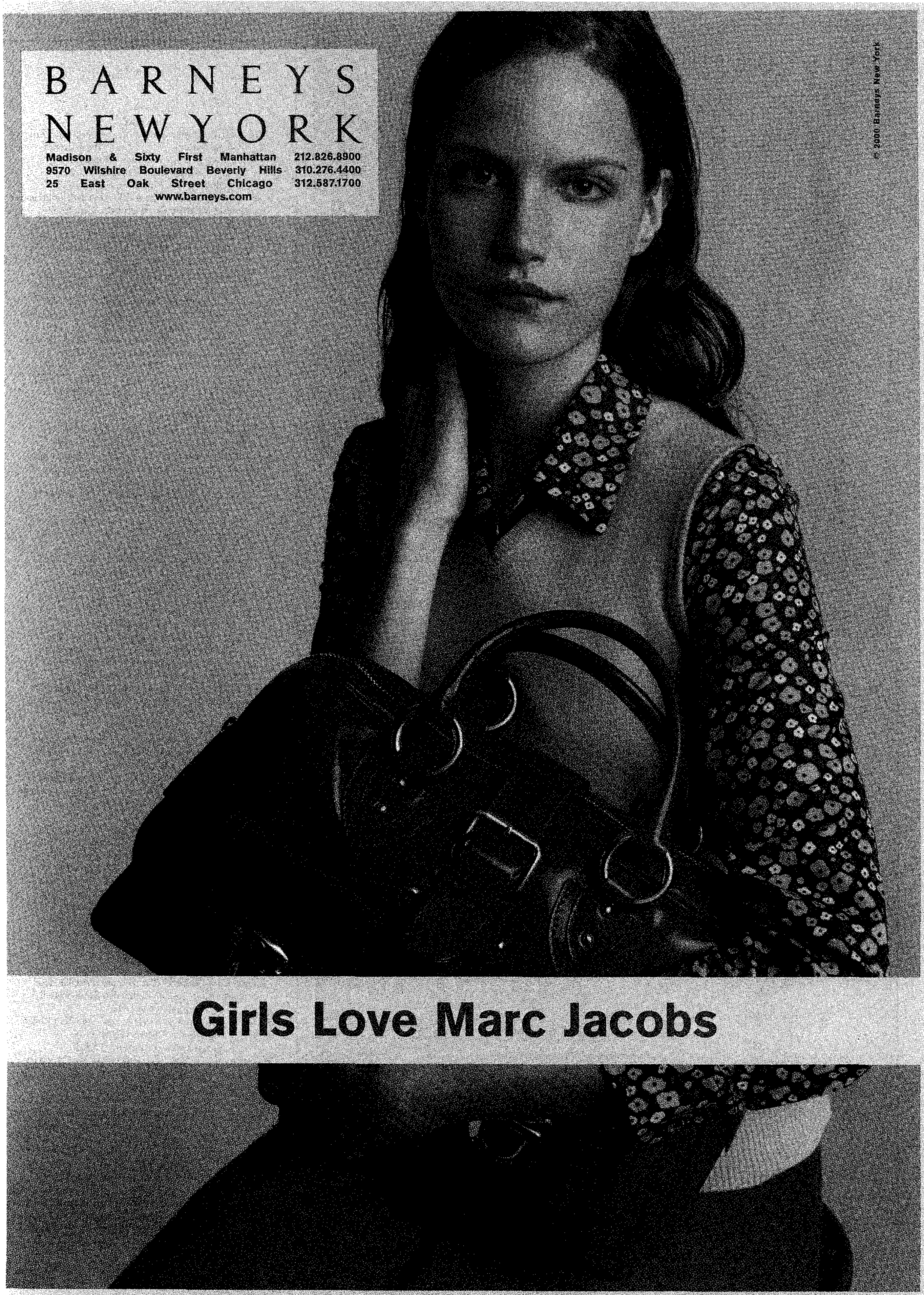
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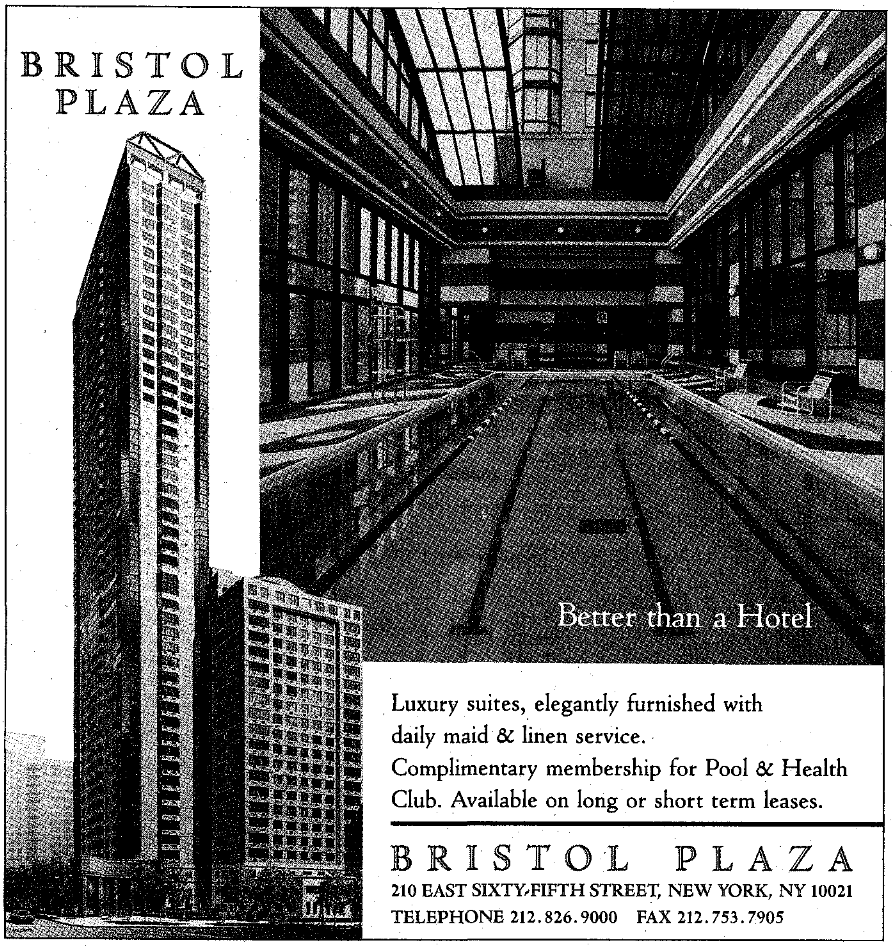

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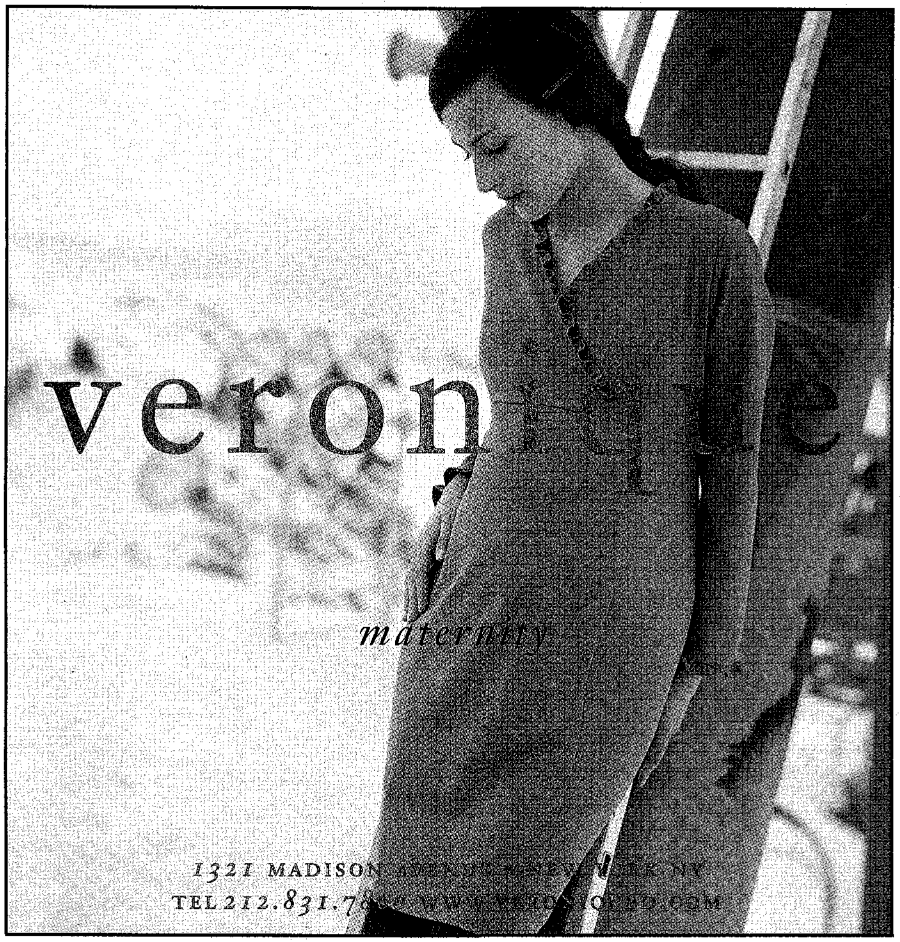

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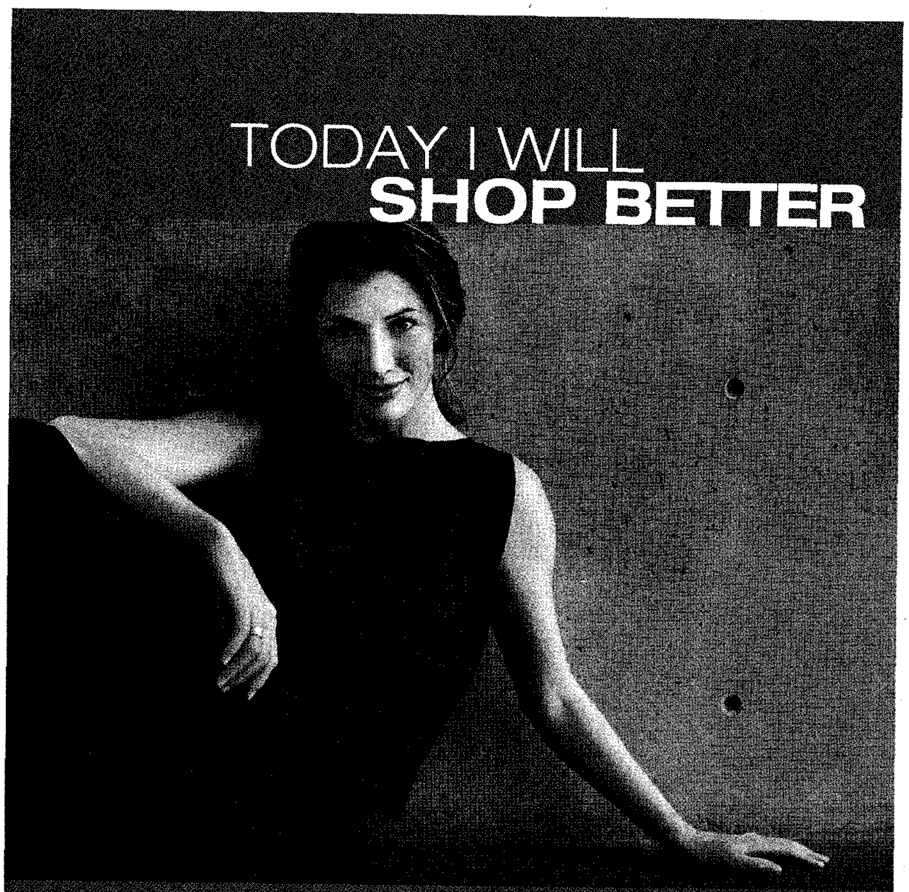

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BETWEEN THE LINES

The Hunger

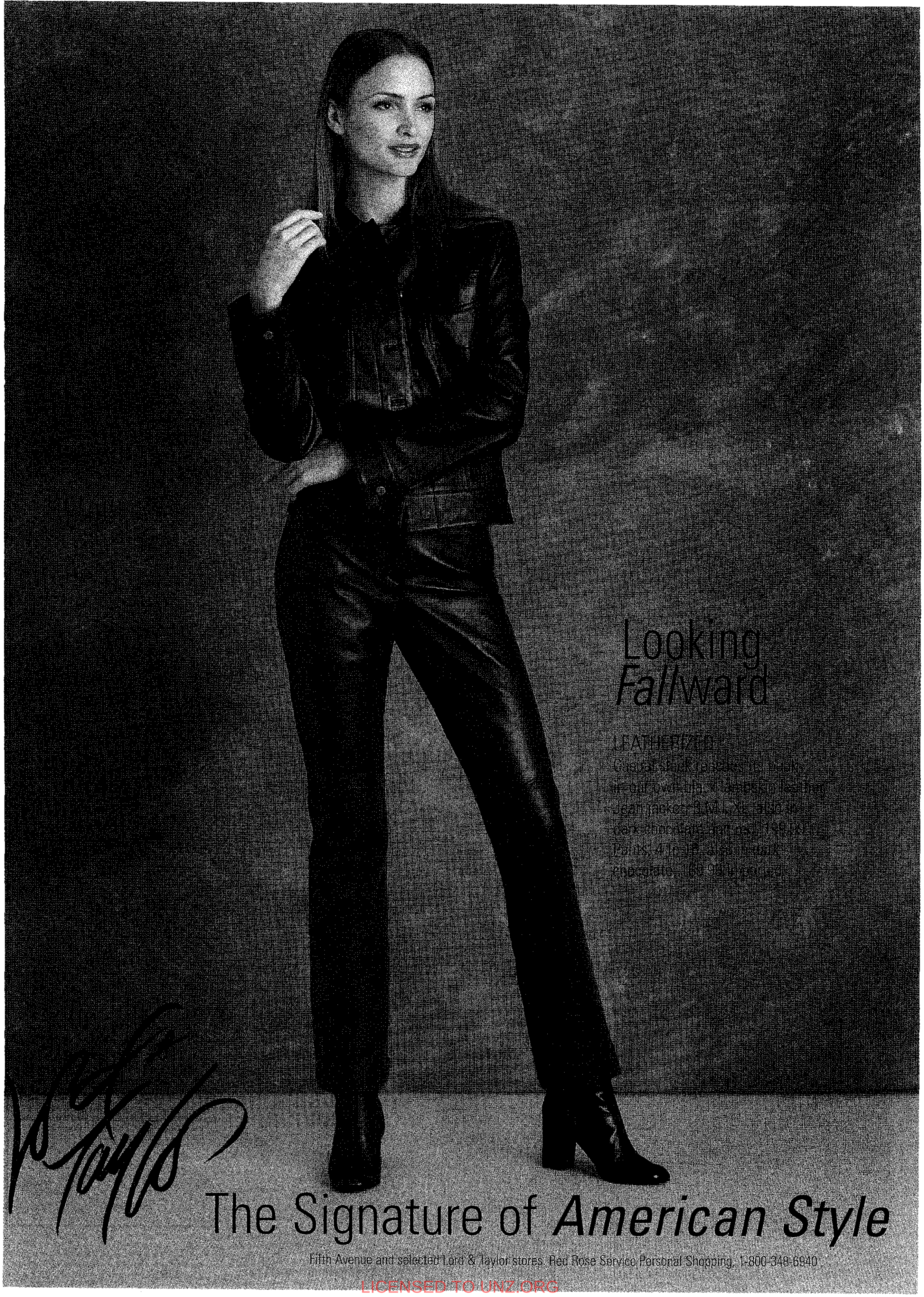
GAEL GREENE'S FIRST RESTAURANT review for this magazine appeared less than a week after Nixon defeated Humphrey in the 1968 presidential election. The politics of the time (brown rice, anyone?) ruined many an appetite. But Gael realized that very little goes on in this city's culture that can't be observed from within the walls of a restaurant. Three decades later, Gael is stepping down from weekly reviewing duties to devote herself to longer projects, as she likes to say, while she's still got an appetite.

Dinner for Gael has always been a rather theatrical experience: circus or passion play, farce or (quite often) romance. What's more, she studied her fellow diners with an anthropologist's eye. Those "embalmed-alive ladies" eating omelettes in her second column are precursors of Tom Wolfe's social X rays twenty years later.

And oh, yes: the food. In her tenure as *New York*'s food critic, Gael ate her way through a 32-year banquet unmatched in the history of the world—from Le Pavillon to La Côte Basque to Maxwell's Plum to the Odeon to Nobu. It was a *grande bouffe* of every conceivable ingredient in every conceivable cuisine—was there *nothing* the woman wouldn't eat? And each dish was seductively draped (or veiled, or bathed, or even whipped into stiff peaks) in adjectives, promising ecstasies of texture and flavor.

Certain other restaurant-review columns in certain other publications feel that stars are required as a sort of reader's crib sheet. This has never been Gael's philosophy. Just as you wouldn't go to Le Bernardin for fast food, readers shouldn't turn to her column for a mere recommendation. And besides, Gael herself has always been the star.

As Gael turns her attention to feature pieces, Adam Platt, who's written about travel and food for *Condé Nast Traveler, Elle,* the New York *Observer,* and *The New Yorker,* joins Hal Rubenstein as a restaurant critic for *New York.* Platt, brother of the actor Oliver Platt, says he comes from a family of "big-boned ruminants." And in his new job (his first piece appears on page 139) he'll have plenty to chew on. ■



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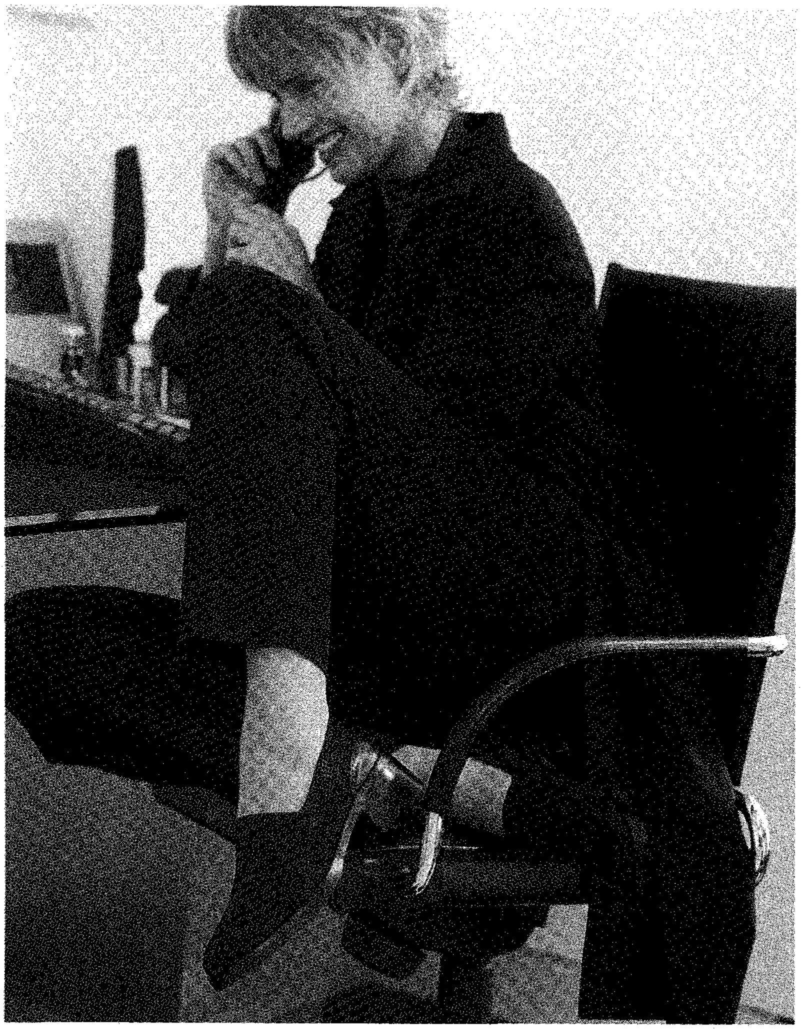
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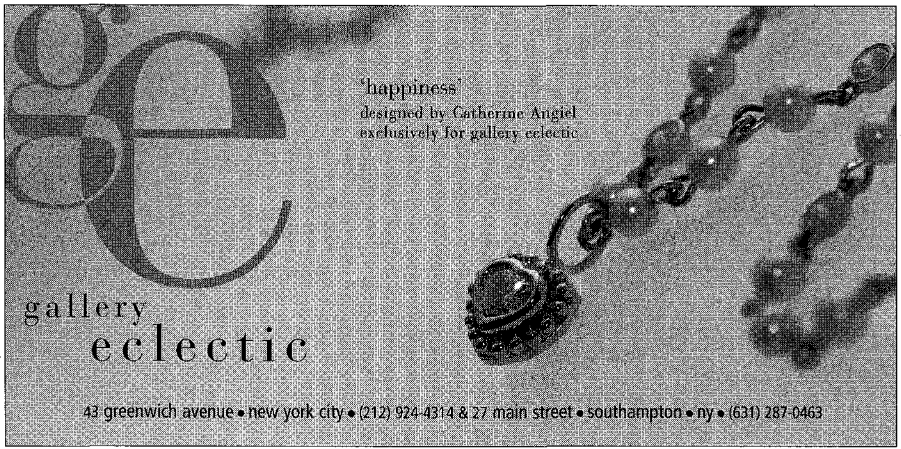
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LETTERS AUG. 28, 2000

Earn, Baby, Earn

I INITIALLY BELIEVED DAVID D. KIRKpatrick's article on what it costs to live in New York ["Thy Neighbor's Budget," August 7] to be a parody. He speaks of middle-class people barely able to make ends meet on salaries ranging between $100,000 and $10 million a year. I earn what I consider a princely salary in the $200,000 range and live like a king. I have a four-bedroom home with formal dining room, family room, and two-car garage; it is a 25-minute commute to my Manhattan office. Our three children have attended private college after—pardon me—attending public elementary and high schools. We eat out two to three times per week in Chinese, Thai, Italian, or Korean restaurants, often for less than $100 for the five of us. We also actually go on vacations! What's our secret? Instead of living on the trendy Upper East or West sides of Manhattan, we live with fellow middle-class professionals in Jamaica Estates in Queens. Perhaps the suffering Manhattan middle class should raise its eyes above the concrete and consider the remainder of New York City.

Name Withheld
QUEENS

MR. KIRKPATRICK SAYS THAT HE TALKED to seven New Yorkers from "all walks of life." Instead, he interviews one writer whose income ranges from $25,000 to $35,000 and then six other people whose incomes range from $100,000 up to $10 million. Where do the thousands of New Yorkers who do not earn in the six digits fit in?

Jamie Luft
BROOKLYN

AFTER READING "THY NEIGHBOR'S BUDget," I now realize that for a single person, I live quite lavishly at around 40 grand a year! I am nothing short of amazed at what some of the people in-

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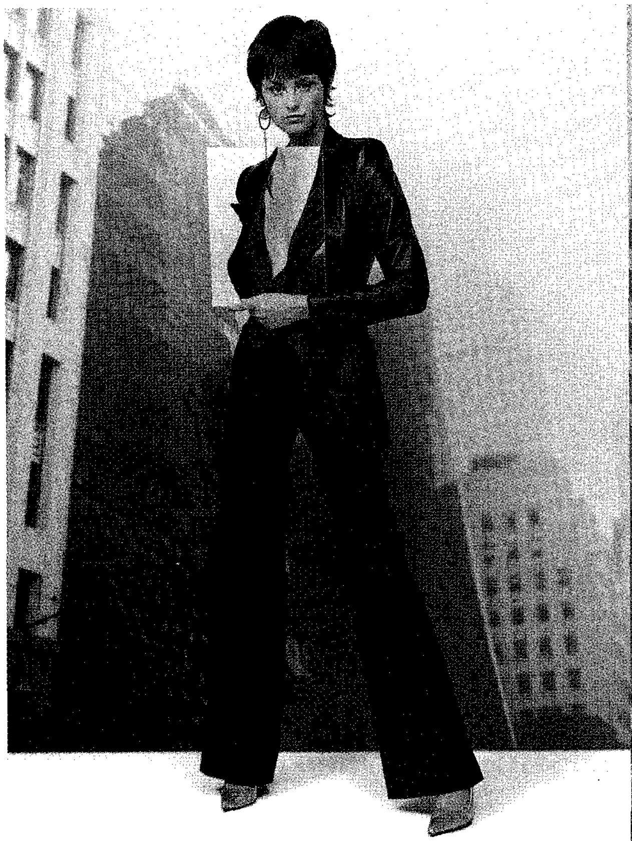

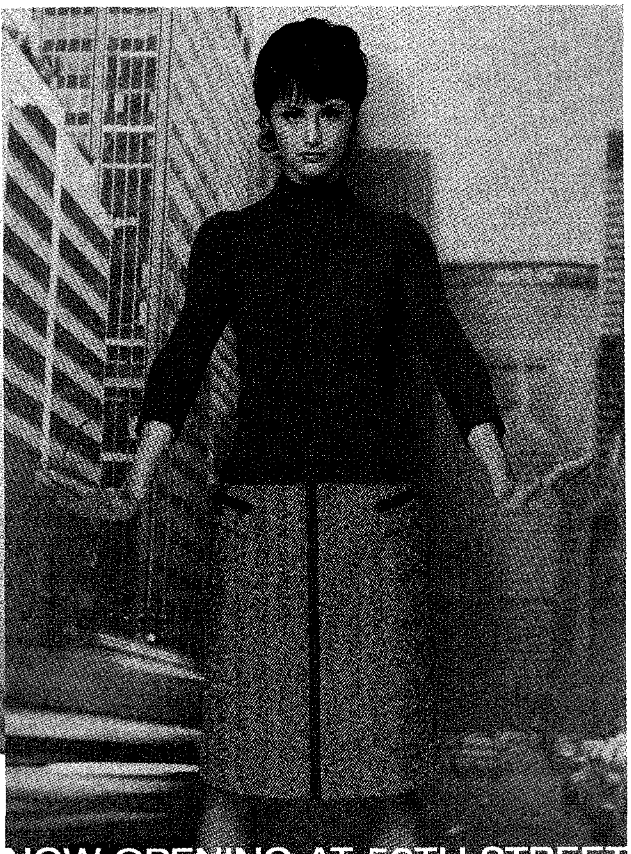

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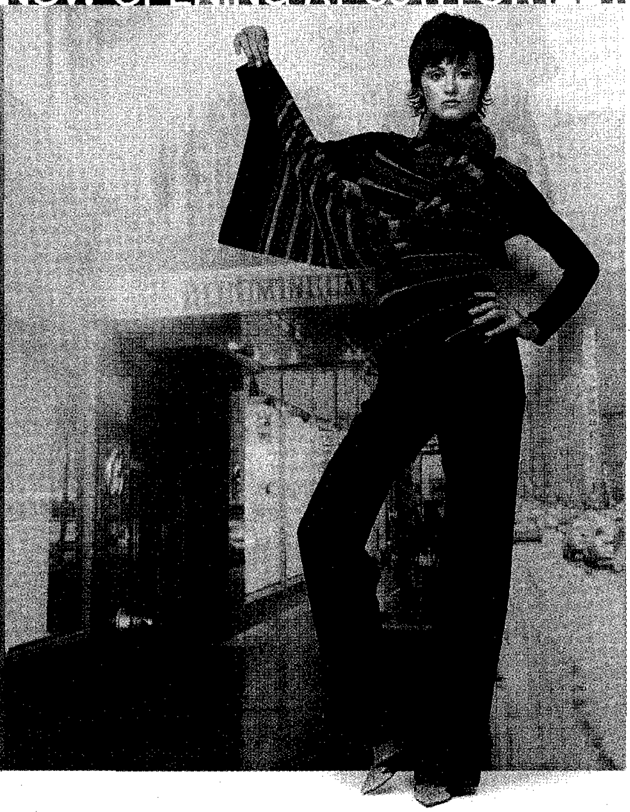

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terviewed consider necessities. My heart goes out to "Andrew," whom no decent, self-respecting woman will find desirable unless he splurges on a minimum of twelve dinners at the cost of $150 each (not to mention several nights of pricey ballroom dancing). And let's not forget poor, poor "Justine," deprived of a chauffeur and doomed to exist in a middle-class world "where people make at least $200,000 a year." Truly, these are the neediest individuals in our society!

S.R.W.
MANHATTAN

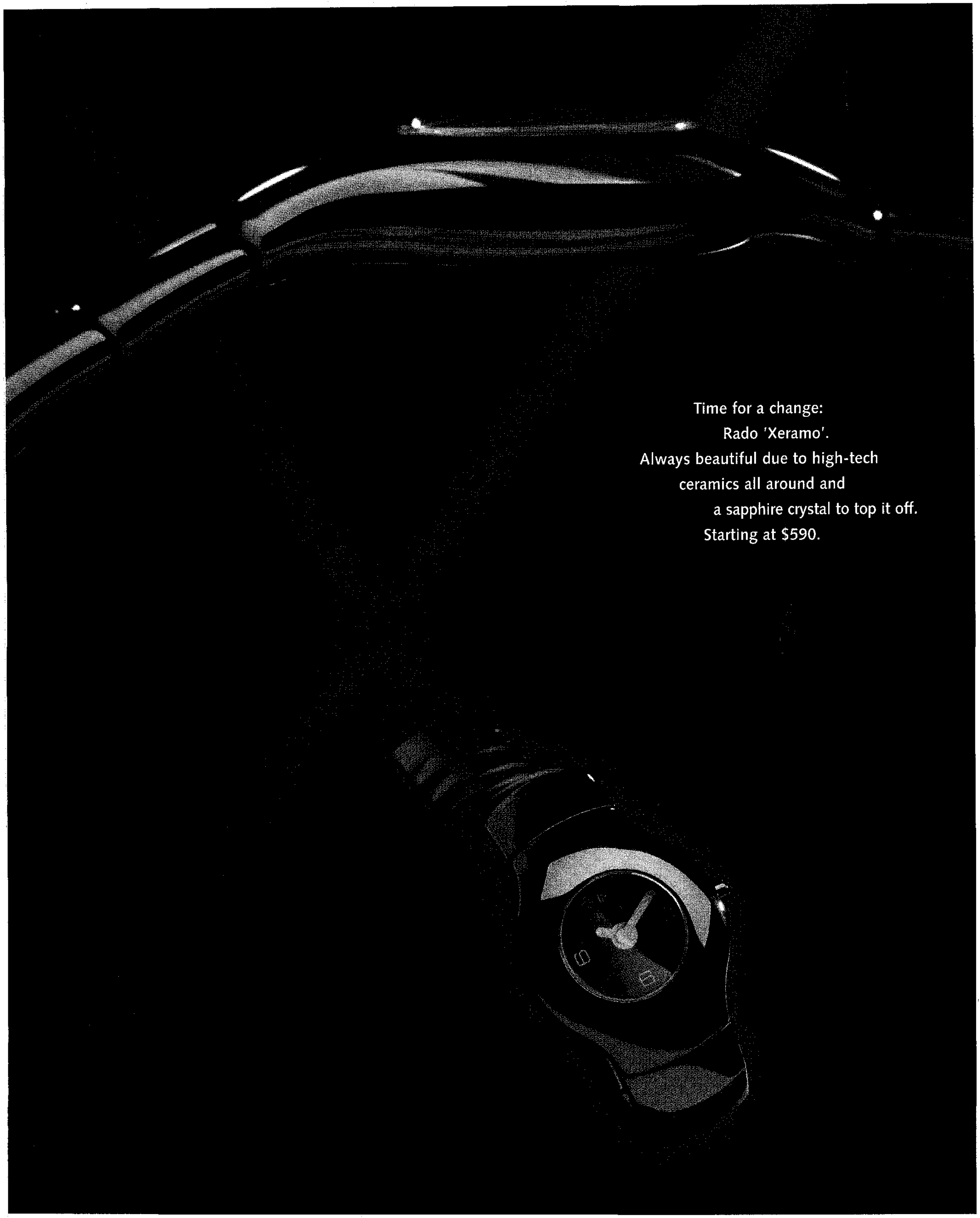
I FOUND THIS ASSORTMENT OF WEALTHY whiners both pitiful and terrifying. It is pitiful because these fortunate and blessed people can see only what they do not have. (At what point could a person feel she or he had enough?) It is terrifying because feeling deprived at $1 million means one cannot ever feel generous. I didn't read a word from any of these petulant plutocrats about church, synagogue, causes, or charities. And I don't mean tickets to galas and benefits. These people are the new misers. Under the guise of being middle-class, they have formed a fantasy of being financially precarious that excuses them from every ounce of responsibility.

The Reverend Dr.
W. Frederick Wooden
BROOKLYN

JUSTINE SAYS, "IT IS JUST SICK AND WRONG to have babies on the subway, so I take taxis." How disturbing that a mother of a young child would rather take an infant in the backseat of a taxi than ride the subway. Is Justine aware that there is no state in this country that allows babies to ride in the back without a car seat?

Lisa Purdy
MANHATTAN

YOUR ARTICLE ILLUSTRATED WHAT HAS been apparent for some time: this city's obsession with accumulating money at seemingly any cost. It reminded me of a humorous experience I had nearly 30 years ago at a car wash in my hometown of Paterson, New Jersey, on a sweltering summer day. Two of the workers—whose jobs involved drying and buffing the just-washed cars—were swooning over a new Cadillac they were working on. One worker commented that he would give just about anything to experience the pleasures of such luxury. The other looked at him, shook his head, and said sagely, "Don't sweat it, because we are *all*



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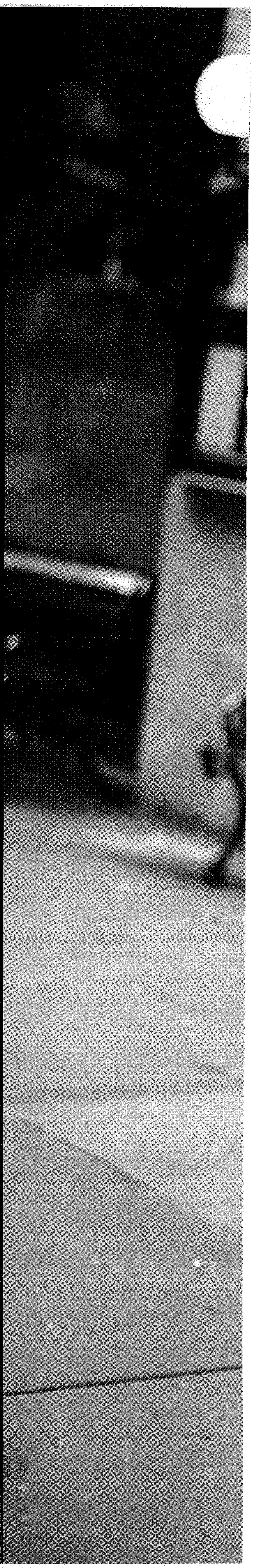
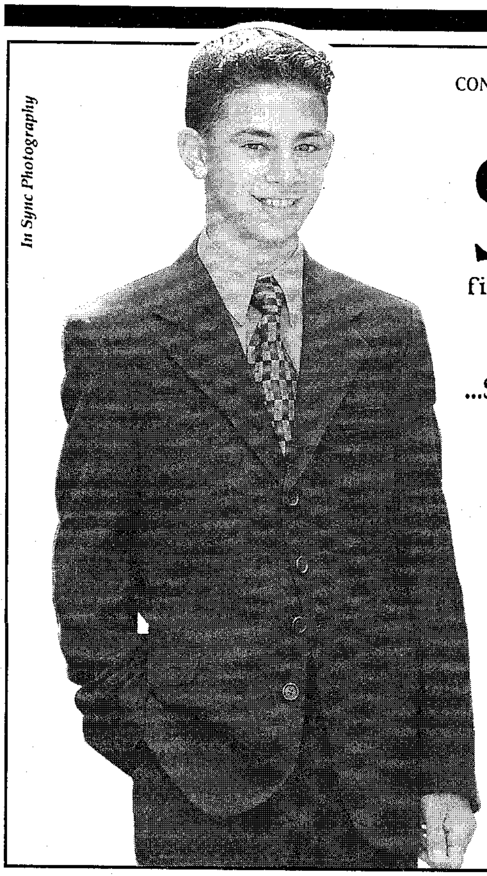


Jacket red.

Coffee black.

Talbots

IT'S A CLASSIC



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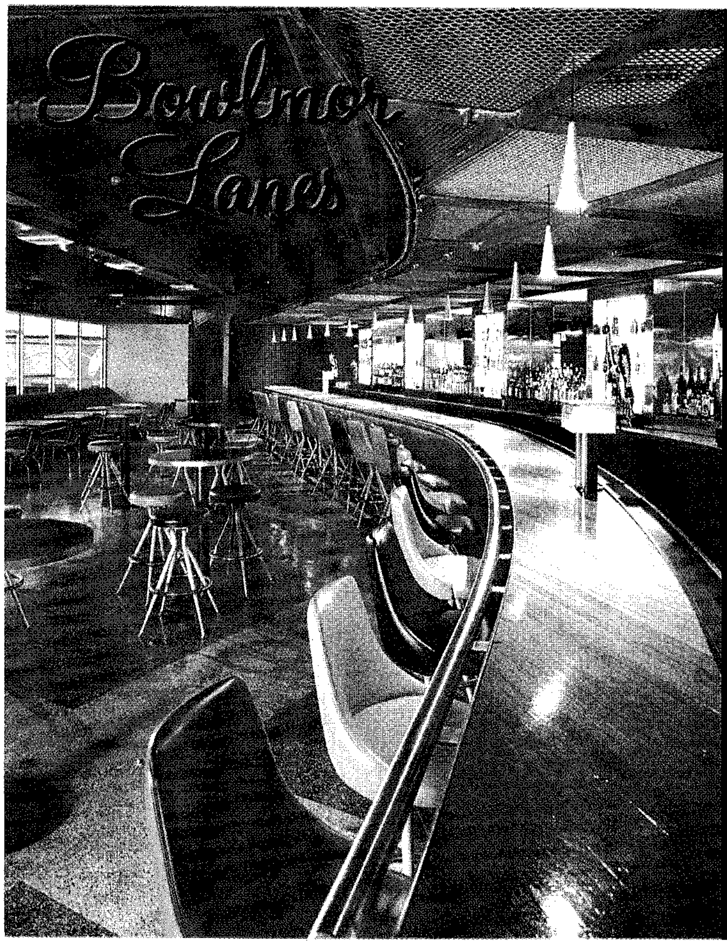

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going to ride in a Cadillac someday." Cadillac, of course, was the major manufacturer of hearses.

Gabriel Del Virginia
MANHATTAN

IN HIS ARTICLE ABOUT HOW AVERAGE New Yorkers can't seem to survive on hefty salaries, Mr. Kirkpatrick overlooks New York's astronomical tax rates. The numbers in the article say it all: 45-year-old Mark earns $100,000, which leaves him $5,000 a month ($60,000 a year) to support his family. New Yorkers just don't seem to realize that not everyone in this country surrenders 40 percent of his or her income to the government. If we lowered taxes, New Yorkers might have something to live on.

William Tucker
BROOKLYN

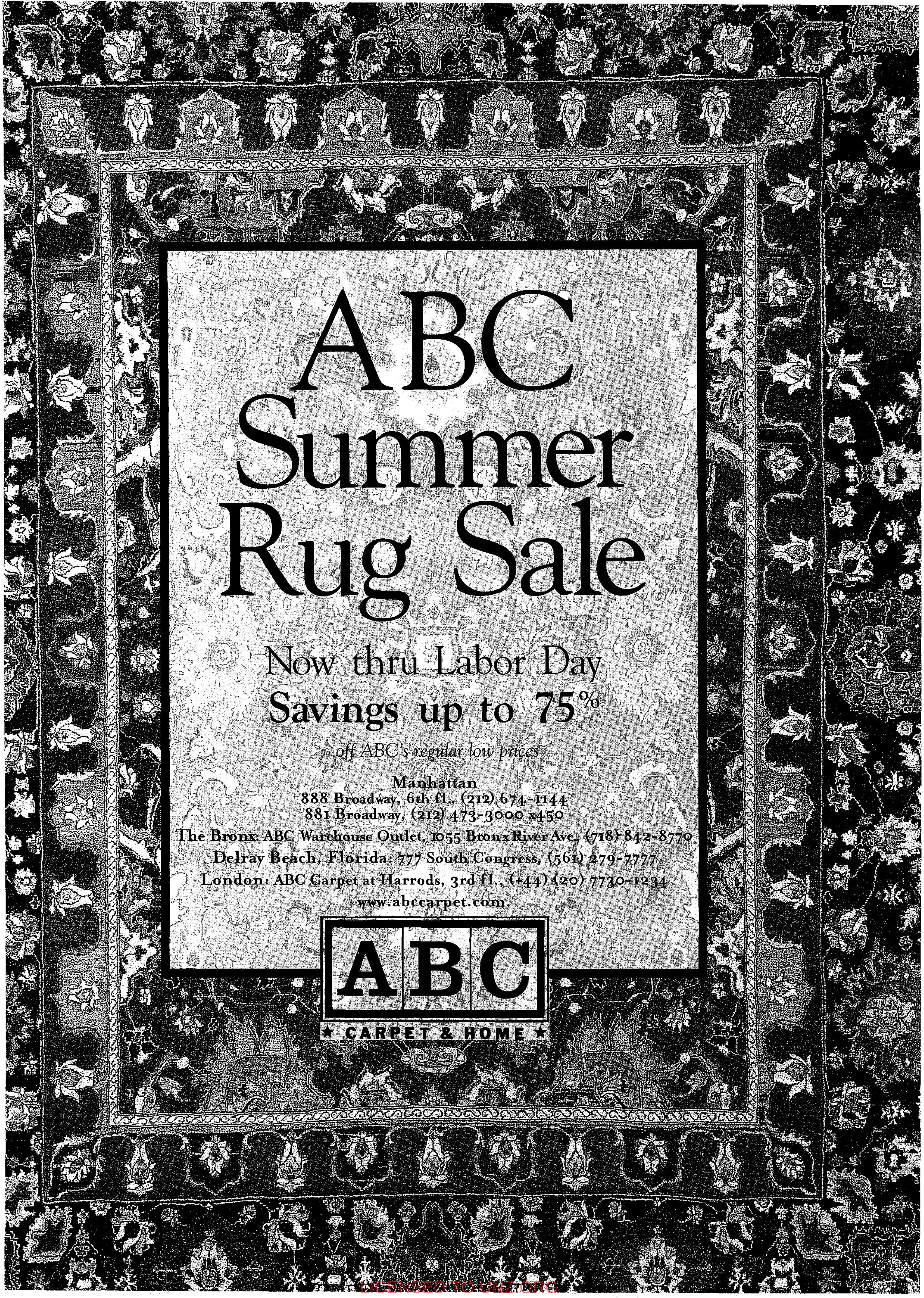
I'M SURPRISED THAT MR. KIRKPATRICK didn't point out the thorough hypocrisy of Peter, the doctor he profiled in "Thy Neighbor's Budget." Peter considers himself a vigorous proponent of raising children in the city, but naturally that vigor doesn't extend to city schools. Instead, he spends $60,000 annually on private schools. I hope his pampered brats realize that just playing sports with "working-class kids" will never give them the understanding of how the real world works. This kind of arrogance is one of the reasons I moved out of the city.

Stephen S. Power
MAPLEWOOD, N.J.

I THOUGHT MR. KIRKPATRICK'S ARTICLE was hilarious. My salary is under $30,000 a year. I live in northern Manhattan, in a rent-stabilized apartment. I cook at home and shop at Daffy's and Filene's Basement. I buy cheese at Zabar's and liquor at Costco. I use my public library and belong to several charities and museums. I have $10,000 in my savings account. (I could not maintain my current standard of living if I lived in Southern California.) I think most of the people in Kirkpatrick's article don't have a clue how to budget or when to splurge or not splurge. What idiots!

Sheila C. King
MANHATTAN

YOUR ARTICLE ON "WHAT IT REALLY costs to live in New York" will serve as a constant reminder for me not to invest any of my hard-earned money with the investment bankers your story highlights. It's abundantly clear that



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they are incapable of managing their own money, don't know how to live well in spite of their incomes, and seem unable to deny themselves anything material.

Richard Iritano
OZONE PARK, N.Y.

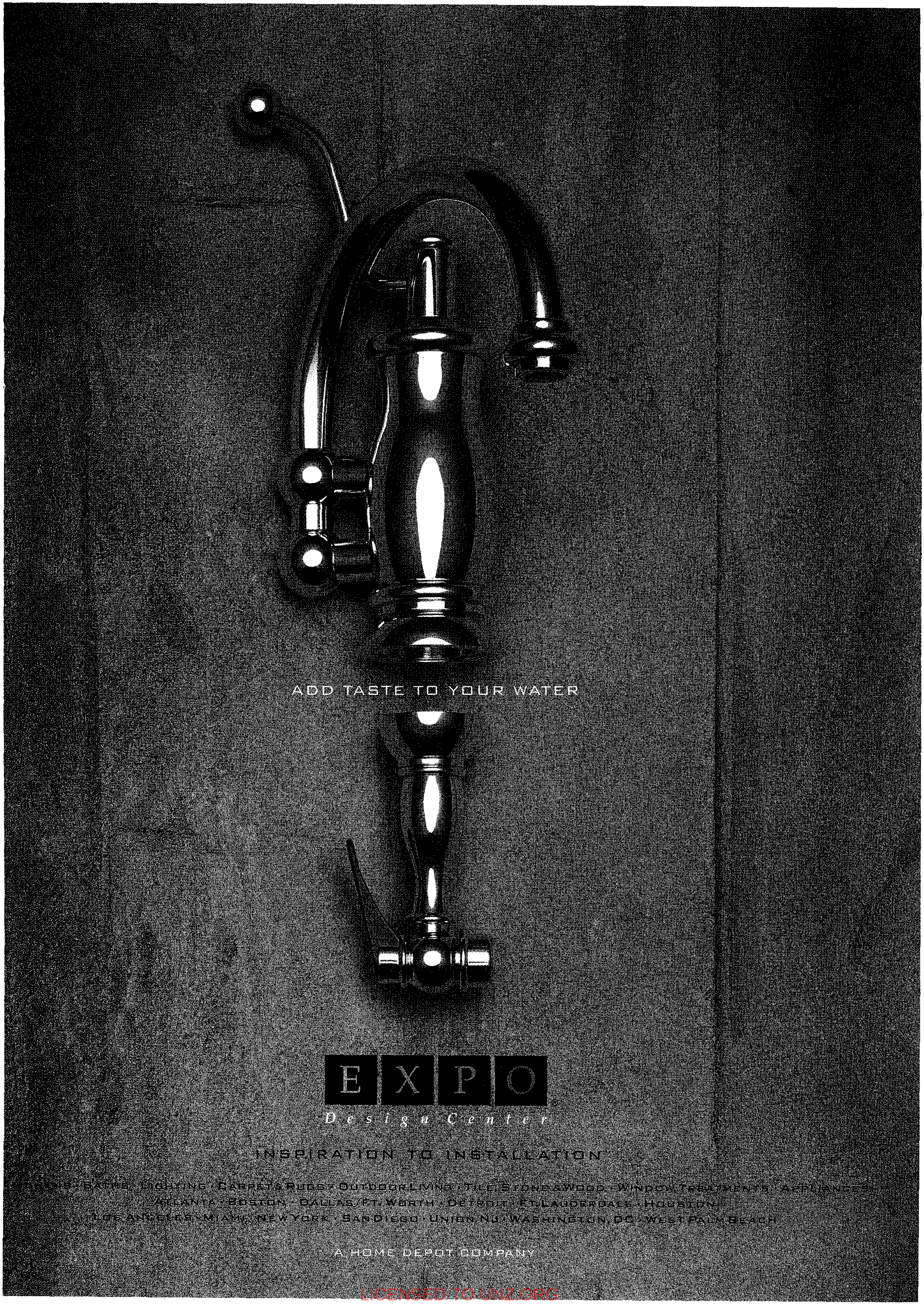
WHO RAISED THESE WHINERS? YES, Andrew, the cost of winning a trophy wife can run over $7,000. Finding your soul mate can cost as little as a subway token and a New York Public Library card. Oh, and Andrew, if a girl doesn't like your "shabby old Gap sweater," she's not for you, honey. Yes, Mark, "needing $500,000 a year" *is* silly. Attaboy, Matthew, the trick *is* to make more money but not live differently. Now you just have to get into the groove of jar sauce over a plate of pasta. Not to diminish your efforts, Peter, but the "Herculean feat" of raising three kids in Manhattan has been done before by many folks without even blinking their eyes. Justine, if you quit your job to stay home with the baby, why do you need a nanny? Fire that housekeeper, pick up that vacuum, girlfriend, and you'll not only have washboard abs in no time but an extra $450 a week!

Maureen A. Hopkins
MANHATTAN

YOUR COVER LINE IS MISOGYNIST AND sexist. A $1 million–income budget lists "wife's clothes" as a cost. Since there is no mention of a man's wardrobe in this column nor any clothing costs in the one for the $100,000 salary, the implication is that such an income is only earned by a man; that women's clothes are frivolous (cost is sandwiched between restaurants and beauty treatments); and that a "wife" is some kind of perk you can get with big bucks.

Jeanne Koren
IRVINGTON, N.Y.

I BELONG TO A SELDOM-HEARD-FROM group of New Yorkers who are finding it harder to scrape by in the city: scientists and medical researchers. I do not believe that I am any less intelligent or capable than other thirtysomethings earning hundreds of thousands or millions of dollars a year on Wall Street. I graduated in the top 10 percent of my class from an Ivy League school, received my M.D. and Ph.D. from two of Manhattan's most prestigious institutes, trained in the best residency programs in the city, and have achieved the respect of my peers as a scientist and clinical specialist. Despite such



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success, my salary is comparable to what Justine spends on a summer rental in the Hamptons or what she pays her nanny. The beginning salary for a Ph.D. graduate pursuing a scientific career in New York is around $30,000. The highest salary that a highly successful scientist can hope to realize is currently around $150,000, after years of climbing through the academic ranks, and there are no such things as stock options or year-end bonuses. The common reply that I hear from people who learn of the small remuneration most researchers receive is "Well, at least you enjoy what you're doing."

Name Withheld
MANHATTAN

THANK YOU FOR GIVING DEBTORS Anonymous so much ink. However, as a twelve-year member of DA, I must take issue with how Lea characterized our program. The terms *bulimic debtors* and *anorexic debtors* are not our lingo. We frame our powerlessness and inability to manage money in terms of compulsive behavior; our literature talks about compulsive shoppers and paupers, overspenders and underearners.

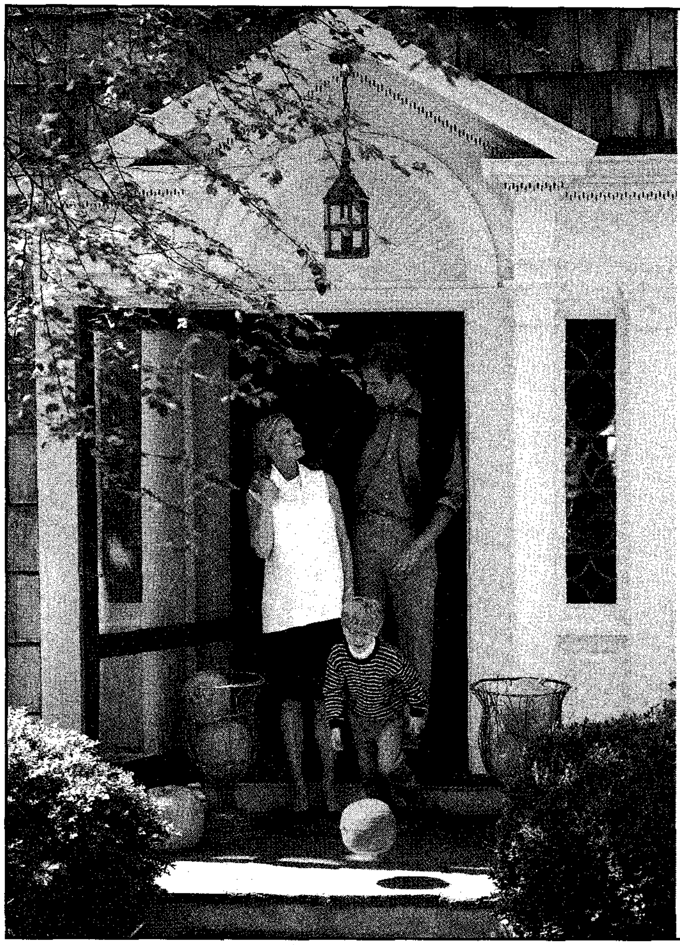
Herb M.
Chairman, Public Information Committee, Debtors Anonymous
SANTA MONICA, CALIF.

Best Western

LILY BURANA'S ARTICLE ON MOVING TO Cheyenne, Wyoming ["How the West Won Me," August 7], was great and rather reminiscent of our own leave-taking from the Big Apple, to our twelve-acre spread here in a small town in Missouri. Do we miss it? Sometimes so much so that it is an actual physical ache, but when I look out over my rolling hills, with my bovine neighbors, and think how lucky I am to have all this, the ache dissipates quickly. When I read *New York* Magazine, and see the pictures of all those people at cocktail parties, I find myself even happier. Why does it seem so shallow to me now, when I used to crave the nightlife that was offered in such abundance in New York? We are more than two hours from a mall—any mall—and I couldn't care less.

Joan D. Hinman
SALEM, MO.

Correction In an item on luxury linens in "Gotham Style" last week, the brand name Pakha was misspelled. ■



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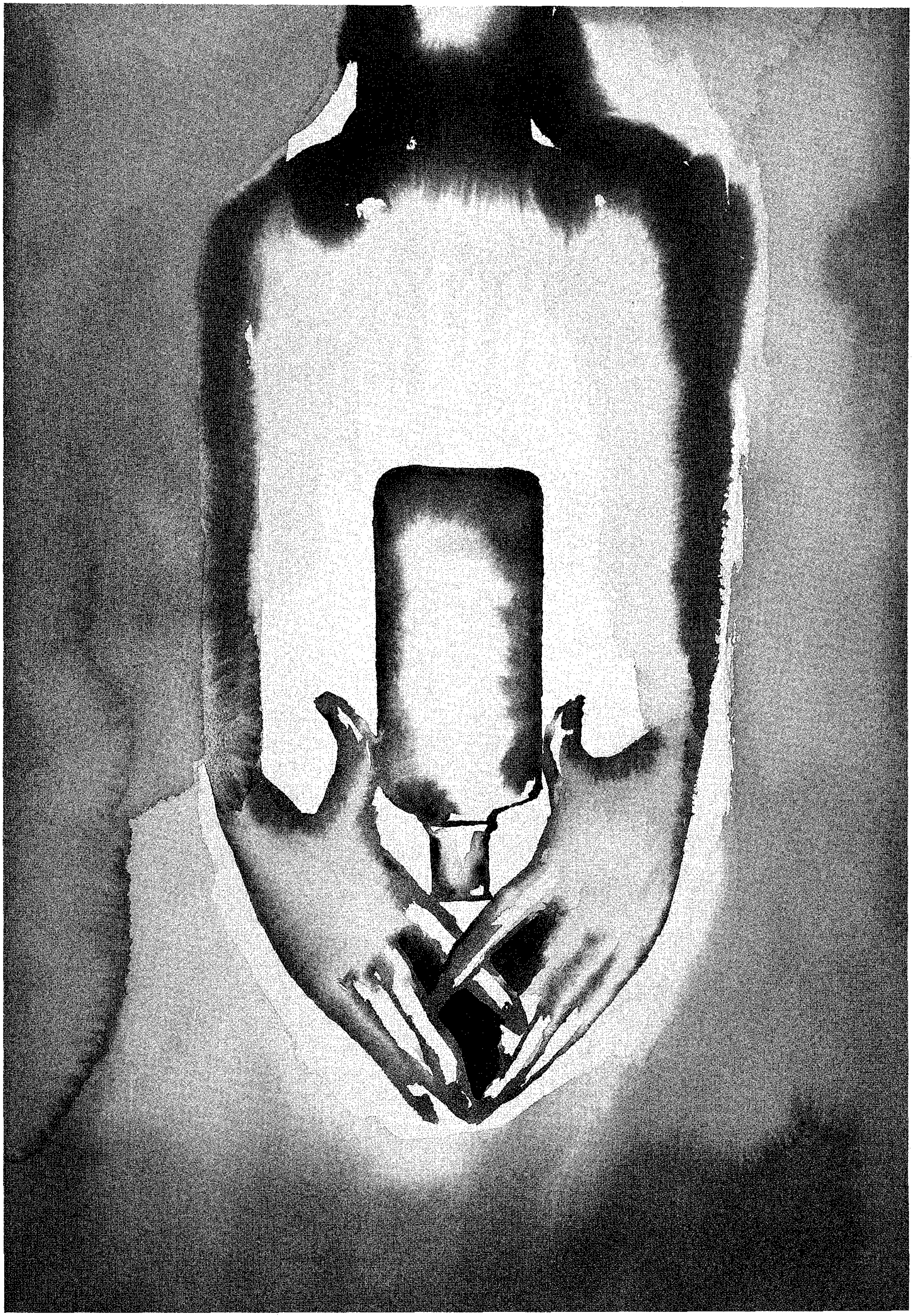

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BY BETH LANDMAN KEIL AND IAN SPIEGELMAN

INTELLIGENCER

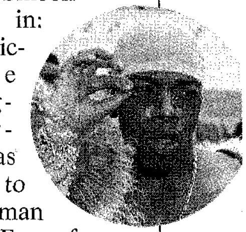
COMP SNAFU ROCKS MCCARTNEY BENEFIT

What if you threw a celebrity studded fund-raiser and nobody came? That's the plight that recently befell the Garland Appeal. The breast-cancer foundation of **Paul McCartney**'s late wife, Linda, failed to raise a single penny after an alleged software glitch at promoter **Glenn Mercante**'s office. Mercante and his partner in Thunderclub Event Marketing, **Gerardo Velez**—better known as a onetime Jimi Hendrix drummer—were expecting upwards of 4,000 paying spectators at Roseland last week to see an invitation-only concert featuring such diverse performers as **Simon LeBon**, **Nile Rogers**, **Leslie West**, and Latin legends **Chico O'Farrill** and **Eumir Deodato**. But barely 1,000 turned up. "I was totally perplexed how a show of that magnitude could bring in only 1,000 people," Mercante told us. He later figured out that nearly every one of the 5,000 invitations sent out was marked with the wrong address. When he transferred his database from Microsoft Word to a program used to print labels, Mercante claims, a glitch in the program coupled names with the wrong addresses, dooming the event. Mercante says those who *did* show up found out about the concert by word of mouth, and insists that he covered his expenses—about $40,000. He asks, "Can you imagine what a major screw-up this was?" Only if we try very hard.

MORT ZUCKERMAN'S AUSTIN-LIKE POWERS

Austin Powers would be proud of the way **Mort Zuckerman** is handling his divorce. Just a week after splitting with Whitney curator **Marla Prather**, the *Daily News* publisher was making the scene in Los Angeles flanked by an ex-flame. He was escorted by **Bianca Jagger** to a Sunday-afternoon media party thrown in Malibu by NBC News vice-president **David Corvo** and his wife, New York *Times* writer **Michele Willens**. A witness at the mingle-fest—which was attended by the likes of **William Baldwin**, Washington *Post* publisher **Donald Graham**, and **Ron Silver**—reports that Bianca "was really on Mort's arm, close enough that there was plenty of whispering going on." Bianca remained latched to Zuckerman into the night, when the two went together to a soirée for People for the American Way at the Century Plaza Hotel. A source there tells us that Bianca remained Velcroed to the new bachelor while Zuckerman furiously worked the party, reluctantly unfastening herself only when it was time to call it a night. But Zuckerman slams the reports as ridiculous and insists, "We were just a couple of old friends chatting."

SISQÓ'S SILICON SURPRISE

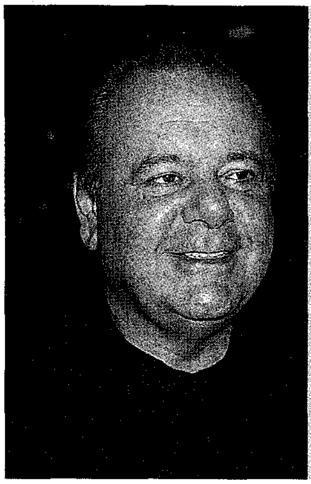


Because we won't rest until every last celebrity on earth has a stake in Silicon Alley, this just in: Rapper **Sisqó** (pictured)—the "thong-thong-thong-thong-thong" guy—has just signed on to be the spokesman for ClickRadio. Fans of the agile blond rhymer can expect to see him on plenty of future advertising for the digital radio service, which listeners customize by downloading music from the Internet or CD-ROM. Any forthcoming Sisqó songs will be available to ClickRadio subscribers along with the entire catalogues of Universal and BMG, the first major record labels to link up with the company. As far as corporate suits, ClickRadio vice-president of entertainment **Bill Freston** has recently snatched up key personnel from his own brother, MTV head **Tom Freston**. So far, three former VPs from the network's music-and-talent division have all made the leap to cyberspace. We hope none of them are still on speaking terms with **Carson Daly**.

HEARST RETURNS TO THE MASSES

Being a former revolutionist-fugitive-heiress isn't as glamorous as it's cracked up to be. **Patty Hearst** should know. The one-time Symbionese Liberation Army moll (pictured) was treated like a common prole when she arrived at Lotus for *Paper* magazine's party honoring **John Waters's** *Cecil B. DeMented*. Although the doormen let such automatically recognizable luminaries as **Fran Lebowitz** and gallery owner **Tony Shafrazi** slip directly into the VIP area, Hearst was stopped in her tracks. "But I'm in the *movie,*" a witness quotes her as saying. "I'm an actress." The velvet-rope men, however, "were completely incredulous toward her claim," says the source. "They pointed her upstairs where all the losers were, and she started going up. That was a painful vision." As Hearst disappeared among the mass of humanity, one of the doormen was heard to utter, "There's no way that woman is an actress." The reformed revolutionary did eventually gain access to the VIP area, and a rep for *Paper* maintains that the mix-up at the door could not have been the magazine's fault since it didn't hire any security for the party. Lotus co-owner **Jeffrey Jah** insists that the gatekeepers in question were hired by Artisan Entertainment—which distributes *DeMented*—whereas an Artisan rep lays the blame on the restaurant. Makes us wish *we'd* been brainwashed.

Photographs: top, Maury Phillips/Globe Photos; bottom, Robin Platzer/Twin Images.



SORVINO'S WIDE ARRAY OF TALENT

If you're working with an actor as big as **Paul Sorvino**, some accommodations must be made. When the robust thespian had trouble squeezing himself into the driver's seat of a Cadillac while shooting the mobster comedy *Plan B* with **Diane Keaton** in Brooklyn recently, a crack team of crewmen were called upon to jury-rig it. "He kept complaining, 'I can't drive like this,' " a witness reports, "but the seat could only go back so far." Eventually, says the source, "they had to unhook the front seat from its tracking and wedge it back with apple boxes." Sorvino, an amateur opera singer, was otherwise in high spirits, alarming his colleagues by occasionally belting out arias at the top of his lungs. He even took time to give acting pointers to a few tyros. "These guys were supposed to be cutting off his thumbs," says the source, "and he was telling them, 'That's not acting! Don't feel it, just be it!' " Sorvino's rep, **Leslie Sloane-Zelnik**, explains the trouble with the Caddy thus: "It isn't surprising. Paul's like six foot two—he's all leg." As for his impromptu vocal performances, "I sat through one of his concerts once," she says. "He's actually pretty good."

JUDGE THROWS "PIT BULL" A BONE

Pit-bull lawyer **Judd Burstein** has been tossed quite a treat. After losing a high-profile $732,000 case last year that **Rommy Revson**, millionaire inventor of the Scrunchi ponytail holder, filed against her former attorney, whom she accused of overcharging her, Burstein was doubly dogged when Judge **Denny Chin** slapped him with a $50,000 fine for excessively aggressive "Rambo lawyering." Though Burstein coughed up the 50 grand, he immediately filed an appeal, which was just decided in his favor. The accused attorney now faces a retrial against Burstein and was ordered to reimburse his adversary $50,000 plus interest. While one might presume that Burstein would be giddy at this victory, think again—he's written Judge Chin a letter demanding a public apology. Says Burstein, "Just because someone dons judicial robes, he still has an obligation to correct past wrongs." Judge Chin had no comment.

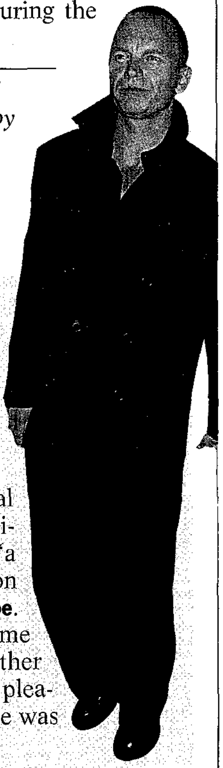
SWITCHING GERES; MICKEY'S MANSION

Talk about a high-flying celebrity. A few of the weekenders who ventured from East Hampton back to Manhattan last Sunday via seaplane didn't notice anything unusual about their flight until a curiously familiar voice circulated through the cabin claiming to be the plane's pilot. The travelers were astounded when the cockpit doors flew open to reveal **Richard Gere**. But don't worry: Despite the awful box-office performance of his new movie *Autumn in New York,* Gere hasn't given up his day job. He was just getting a private tour of the cockpit.

ROURKE'S "BORDELLO": When **Mickey Rourke** moved out of the Upper West Side apartment he'd been renting for the past decade, it took only one hour for Citi Habitats to find an eager soul to take the actor-pugilist's place. Newly installed in the 73rd Street one-bedroom is a Texas businessman. The lucky longhorn is paying $5,200 a month for the 1,200-square-foot digs on the parlor level of a nineteenth-century brownstone, which has been home not only to Rourke but to **Harrison Ford** as well. The new tenant will be saving some money by keeping Rourke's quirky décor in place. A visitor who's seen the apartment likens it to "a New Orleans bordello," because of the preponderance of velvet, satin, and silk in varying hues of red and purple. Meanwhile, no one seems to know where Rourke has gone, but we're told they *adore* him in France.

RAINED OUT: It's not often that *lack* of rain ruins a weekend trip to the Hamptons. Actor **Jeremy Piven** was all geared up to attend the Mercedes-Benz Formula One kick-off party last Saturday in Bridgehampton, figuring he'd be able to break from filming Miramax's *Serendipity* with co-stars **John Cusack** and **Bridget Moynahan**. However, since his scenes can only be shot in soggy conditions, Piven was stuck in New York awaiting the downpour that the heavens failed to produce during the week.

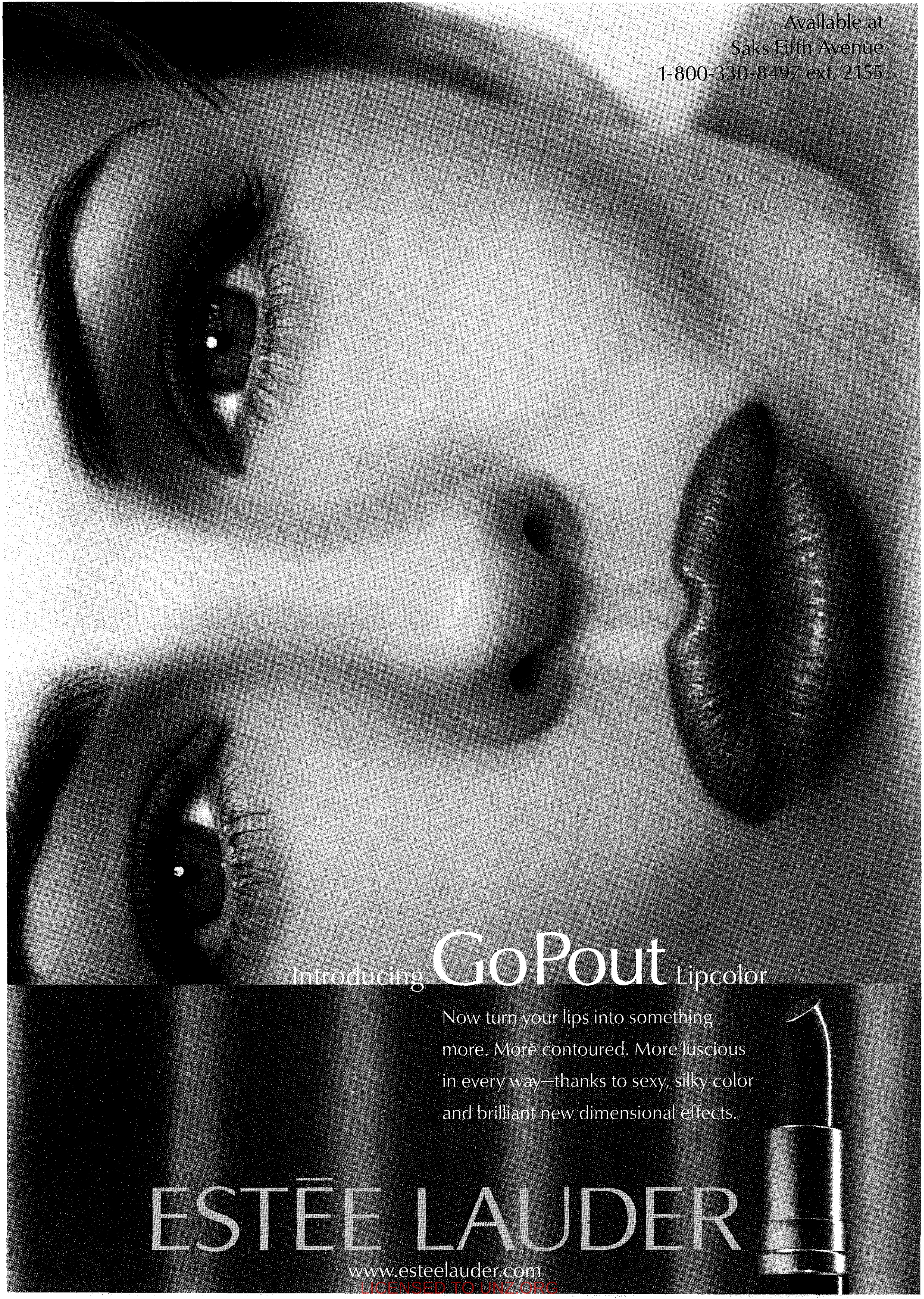
Additional reporting by David Amsden and Brooke Gosin.



EVERY STEP HE TAKES…

If you've always wanted to get inside **Sting**'s home, perhaps you should consider learning the Lambada. Just ask **Leandro Carvalho**. The Equinox instructor, known around town for his "Brazilian Groove" class, stumbled upon some luck in L.A. recently when he was introduced to Sting's wife, **Trudie Styler**. After meeting Carvalho, Styler asked the professional hip-shaker if he wouldn't mind dropping by the couple's Malibu residence to give a private class to their 16-year-old daughter, **Mickey**, and "a few friends." But Carvalho was aghast to see, arrayed in the sand upon his arrival, **Tom Hanks** and wife **Rita Wilson**, **Bjorn Borg**, and **John McEnroe**. Nervous, he pulled himself together long enough to lead the fearsome foursome through a conga-line of kicks and shimmies. No word on whether Sting found the class as titillating as Tantric orgasms, but he did find it pleasurable enough to invite Carvalho to hang out backstage at a concert he was performing the same night.

Photographs: Robin Platzer/Twin Images (2).



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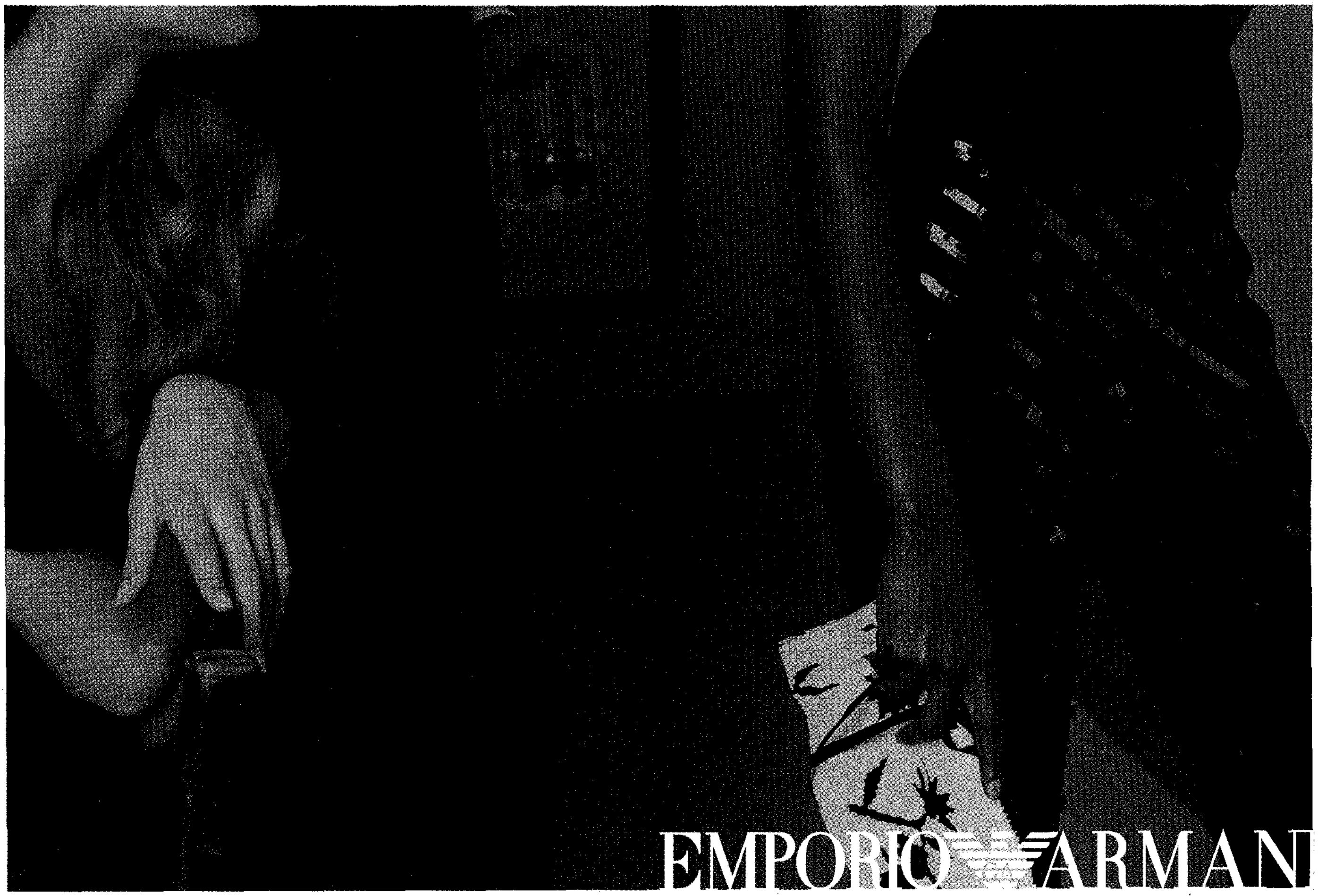
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GOTHAM

Opiate of the Masses

Vanity Fair **looks for opium in Southeast Asia—but it's flowering right here under our noses.**

IN THE SEPTEMBER *VANITY Fair,* Nick Tosches goes on a thirteen-page quest for the brocade-curtained opium den of his dreams. With excuses in hand from his doctor and his priest, he drains his expense account trotting about the Far East looking for "the flower of joy," which he says he can't find in New York or Europe, even through his network of seedy friends. After side trips to tweak the nipples of bug-eating Bangkok prostitutes, he winds up, at last, "somewhere in Indochina, in a crumbling city whose streets have no names," puffing away and disappointed that the opium den turns out to be a "dive."

He could've saved himself the trip. Tosches's bemoaned "turn-of-the-century opium-free New York" is, in a word, poppycock. After years of being beyond the reach of even the most jaded and hooked-up, opium is, if not exactly common, no longer the eye-widening rarity it once was.

"It's kind of like heroin lite," says Mikey, a boyish 29-year-old guitarist decked out in his dad's cast-off work pants and a wife-beater. (Names have been changed.) "Junkies like it 'cause you can smoke it all night and not feel all crappy the next day."

It's a rainy afternoon on the Lower East Side in his friend Sadie's apartment. She just got a gooey supply of opium from her pot dealer. Sadie, 27, who has Rita Hayworth hair and works rather lackadaisically for a dot-com, came upon opium last fall. "I went to buy weed and the guy said, 'Hey, you guys want to buy some opium?' " she recalls. She did: "It was the last unconquered drug territory."

It costs $60 for a chunk half the size of a piece of Bubblicious. "Depending on how many guests I have and how generous I am, it lasts between two and five days," she says. "It's sort of like a cross between getting stoned and getting smacked out." Mikey and his friends use it like Nicorette, to cut down on their heroin snorting. Mikey knows of several routes to Tosches's "paradise of the pipe," none of which involve accruing frequent-flier miles. "A lot of people get it in Woodstock"—one guy has stuff that's red and crumbly, "like old, dried-up lipstick"; the guy's dad used to have a kind that was yellow and lumpy, the consistency of "a ball of snot and earwax." There's a dude out in Sharon, Connecticut, who sells big chunks for small prices, but it's "weak" and looks and smells like "old tires or melted plastic." Sadie's friend Kitty has an old boyfriend who's

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POLITICS Campaign-Trail Traffic Report

While Hill goes Hollywood, Laz goes to . . . *Planet* Hollywood? Issuing soft-money challenge at cheesy chain makes Hill seem glam. Besides, if you're so clean, Rick, release your tax returns! ○

In Queens, Rick knocks Hill's speech by saying, "She was more interested in running for national office." Bull's-eye! Now, why not just call her a carpetbagger and get it over with? ●

The crowds, the applause, the love, love, love—too bad it's not New York. Convention speech validates Hill as pol, but local girl she still ain't. Less hobnobbing, more Mets games! ○

Liberal Party bankrolls ad blasting Rick's Pat Moynihan F/X ploy, then superimposes Lazio with Newt. Funny, but snide. Why not just call him a reactionary and get it over with? ○

hotographs: Richard B. Levine. Illustrations: top, Danny Hellman; bottom, Ingo Fast.

Opium *continued from page 35*

growing poppies on his Christmas-tree farm in Virginia. The best opium is soft and dark, the smell and texture of hash or undercooked brownies with an odd fishy edge. That's the kind Sadie has. Her dealer says he gets it from a gang in Chinatown.

One thing that's definitely missing is the "vintage opium pipes . . . imperial specimens of carved ivory and gold, white jade and rare shagreen" that figure in Tosches's opium fantasy. Today's opium-eaters stuff chunks into emptied-out gelcaps and swallow. Mikey knows of a Brooklyn piano player who makes opium suppositories and "stays high for three days." Kitty smokes hers through a glass bong. Mostly, though, it's smoked "chasing-the-dragon style," a method long deployed for heroin or cocaine: Tinfoil is shaped into a cup, a lighter is flicked underneath, and the smoke is inhaled through a straw.

With its red-painted walls and bodega candles, Sadie's apartment sort of passes as an opium den (and is only a short walk from the Broome Street spot Tosches identifies as the "last known opium den in New York"). She buzzes about emptying ashtrays, changing clothes, switching D'Angelo for John Lee Hooker on the stereo. Mikey crafts another tinfoil pipe while halfheartedly arguing with his girlfriend. A blonde in a *Powerpuff Girls* T-shirt leans against a British guy everyone thinks someone else knows as they inhale what Tosches describes as "that delicate perfume of unknown flowers." Sadie says she read the Tosches piece. She was a fan of his Dean Martin book, and based on that, "I thought he might be kind of a partying guy," she says. "But he turns out to be more anal than I ever realized."

LISSA TOWNSEND RODGERS AND CARL SWANSON

URBAN STUDIES

Dr. Leibowitz, I Presume

The Jinx Athenaeum, a group of would-be Victorian explorers, traces the F train to its source.

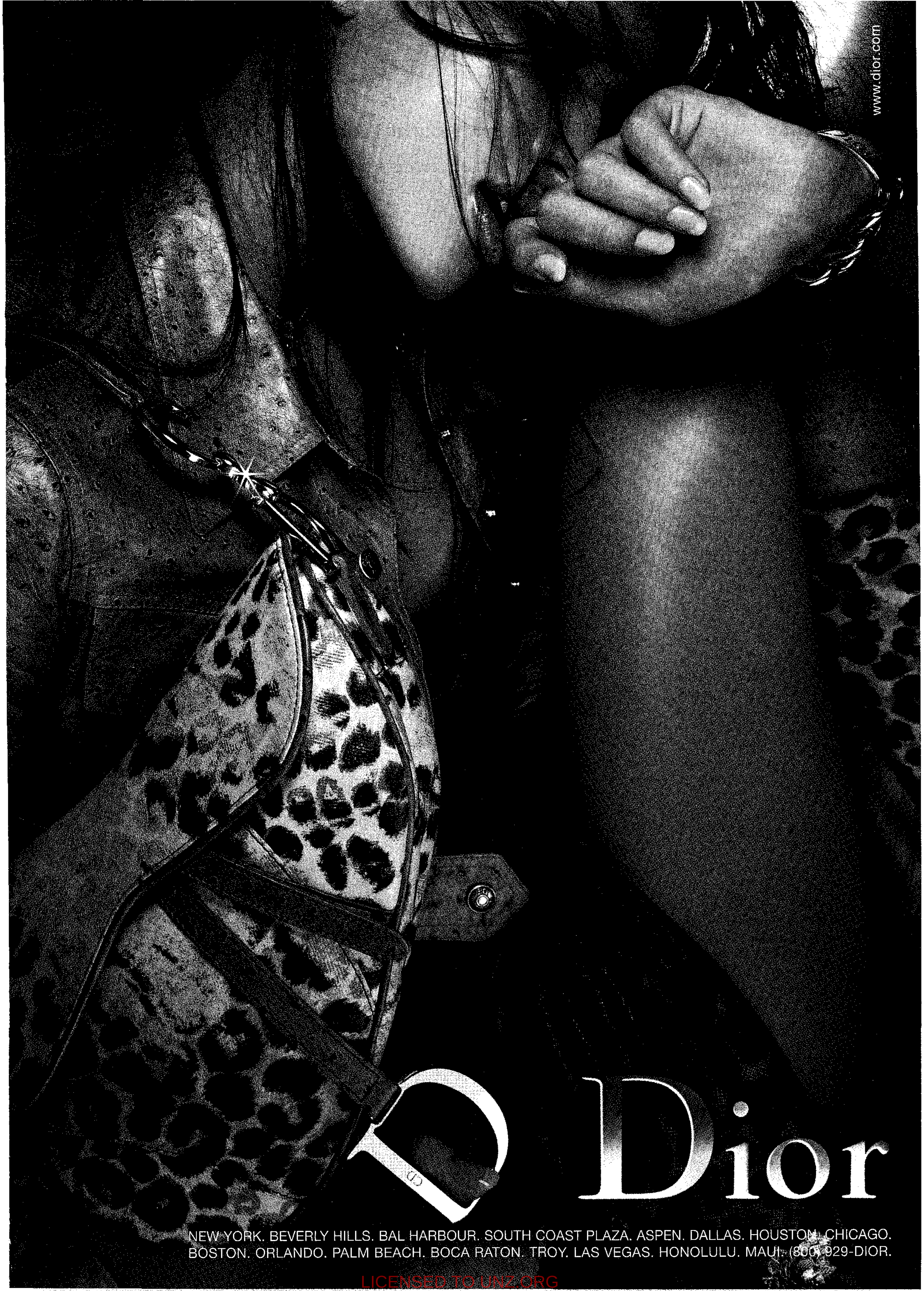
IN VICTORIAN ENGLAND, during the Age of Exploration, men of culture formed fraternal societies, based on the intellectual academies of ancient Athens, whose object was to investigate the great philosophical and scientific questions of the day. The members of these Athenaeums spent long hours questioning the possibility of free will, worrying over the existence of God, and raising money to sponsor some of the most important expeditions of all time. Dr. Livingston's exploration of Africa was sponsored by a Victorian Athenaeum society. So was Sir Richard Burton's discovery of the source of the Nile.

One hundred fifty years later, the Jinx Athenaeum Society, a modern-day operation organized by East Village pseudosophisticates who work in advertising, Web design, and magazines, meets monthly at the Gershwin Hotel in Chelsea for hour-long navel-gazing sessions. Jinx president "Laughing Boy" Deyo (pictured left) and chairman "Lefty" Leibowitz (right) have been friends since their high-school days at Horace Mann in the eighties (hence the sophomoric nicknames). They fund both the society and its self-published 'zine, *Jinx*, with the profits from their Web-design company.

Like its Victorian predecessors, the Jinx Athenaeum Society concerns itself with the pressing issues of the day: the Chinese nuclear menace, the Second Amendment, and the relationship between aesthetics and personal freedom, as illustrated by an argument over whether the Birkenstock shoe should be banned. The Jinx Society sponsors exploration too—"urban exploration," they call it, which means, essentially, that they don't need to travel north of Queens or south of Long Island to do it. Instead of hiking to the summit of Everest, Jinx has sponsored a (highly illegal) trip to the top of the Manhattan Bridge, what they call urban mountaineering. Instead of tracking the source of the Nile, they'll break into an abandoned Manhattan subway tunnel and photograph graffiti from the eighties. Like any serious adventurer, they say they are looking for the "untouched frontiers," those places inaccessible to a more cautious public. And like any serious adventurer, they wear the native garb of the environment they seek to explore. So instead of the hardy greens and browns of the natural world, they do all their exploration in well-tailored business suits—what they describe as "urban camouflage."

This month's meeting of the Jinx Athenaeum Society featured the induction of its new poet laureate, Timothy "Speed" Levitch, New York City tour-guide star of the indie documentary *The Cruise*. Levitch promised to uphold the Society's high standard of "adventure, underground style, and defiance of fear." Also present was Jinx veteran "Bleach" Evanchik, who wore a tasseled maroon fez and a medal pinned to the breast pocket of his blue suit. "For distinguished service," he said proudly. In the tradition of the great explorers, Bleach subjected himself to intense physical and emotional deprivations, riding the subway—every line in all five boroughs—for 24 hours straight, an experience that in his mind, at least, was as harrowing as Peary's conquest of the North Pole. ALIX SPIEGEL

Photograph by Pak Fung Wong.



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BRAND X

Ray On

BRAND: Ray-Ban **AGENCY:** Deutsch (NY) **EXECUTIVE CREATIVE DIRECTOR:** Kathy Delaney

REGIS, BUDDY, YOU CAN GO TAKE A flying . . . In a new campaign for Ray-Ban, a cool old guy wearing retro aviator sunglasses looks out from under the banner headline I DON'T WANT TO BE A MILLIONAIRE. Other than a quick tag line in small print—RAY-BAN. GENUINE SINCE 1937—that's all the ad says. And that's all it needs to say, because Ray-Ban's new parent company, Luxottica, the Italian luxury-eyeglass manufacturer, is smart enough to recognize what it bought for $637 million from Bausch & Lomb last summer: an American classic. Upcoming ads feature similarly gritty portraits of Ray-Ban-wearing hard-asses: men and women who pose under headlines including I EAT RED MEAT, MOST OF MY HEROES ARE ANIMATED, and DON'T CALL ME SWEETIE. For industry leader Ray-Ban, which enjoys 30 percent of the $1.5 billion U.S. premium-sunglass market, the campaign represents a step away from its recent trendy TV spots featuring sexy young vampires. Since Luxottica can count on Hollywood to appropriate the glasses (Tom Cruise wore Ray-Bans in *Top Gun*, as did Tommy Lee Jones and Will Smith in *Men in Black;* neither movie collected a product-placement fee), it's repositioning Ray-Ban as a thoroughly unpretentious brand—a counterpoint to some of the other names in the Luxottica eyewear stable, including Chanel and Armani. If you want to be a millionaire, wear those, sweetie. SIMON DUMENCO

DON'T WANT TO BE A MILLIONAIRE.
GENUINE SINCE 1937.

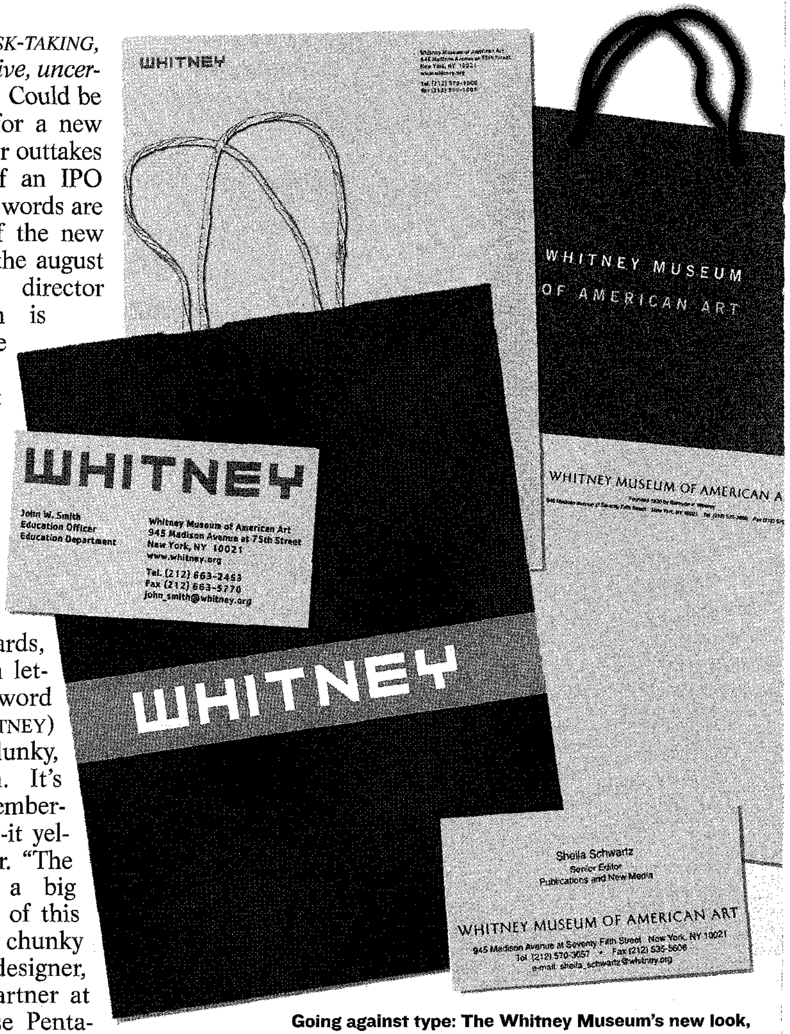
DESIGN

Logo Motives

The Whitney's new identity makeover plasters letterhead, cards, and shopping bags with an "almost embarrassingly confident" new typeface.

BOLD, RISK-TAKING, *authoritative, unceremonious.* Could be ad copy for a new cologne, or outtakes from the profile of an IPO CEO. Instead, these words are part of the pose of the new Whitney Museum, the august institution that director Maxwell Anderson is reinventing from the letterhead up.

Already, architect Marcel Breuer's classical font has disappeared from invitations, brochures, and catalogues. Later this month, everyone will get a fresh stack of business cards, white stock, brown lettering, and the word WHITNEY (just WHITNEY) in a brand-new, clunky, quirky acid green. It's goldenrod on the membership brochure, Post-it yellow on the calendar. "The building is such a big chunk, and I think of this font as being its chunky cousin," says its designer, Abbott Miller, a partner at identity powerhouse Pentagram (BAM, the Public Theater, the new 42nd Street Studios).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Sheila Schwartz
Senior Editor
Publications and New Media
WHITNEY MUSEUM OF AMERICAN ART
945 Madison Avenue at Seventy Fifth Street New York, NY 10021
Tel. (212) 570-3657 • Fax (212) 535-5606
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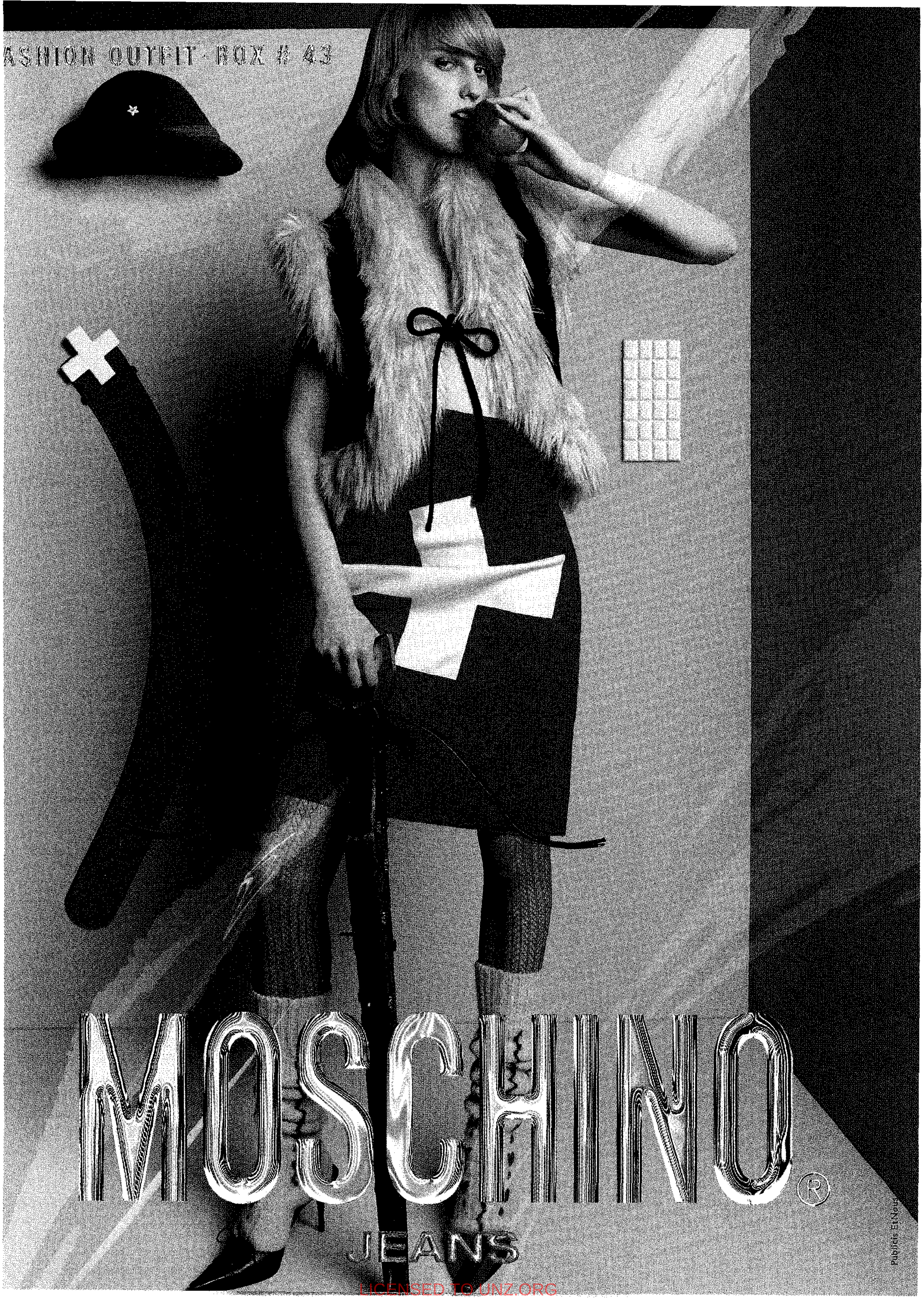
Going against type: The Whitney Museum's new look, left, compared with the old, right.

"The *W* looks like a neon sign; the *Y* looks like a football goal," says Anderson. "When I first showed members of the board, they were stunned. The first reaction is always 'Well, *that's* unusual.' It's an acquired taste." It's also a shot of entirely appropriate Pop color in a somber building. Anderson is dressed in taupe-on-taupe. The museum offices are gray-on-gray. But this is the place that showcases Warhols and Davises. "One of the people at the Whitney asked for something that was 'sassy,' " says Miller. Because of the Biennials, "the Whitney is a little bit more confrontational than other institutions. There's something almost embarrassingly confident about this."

The new look is part of a larger plan of public outreach, accessibility, and approachability (all key words), which includes the creation of departments of external affairs and marketing. "We're thinking about how the message of the institution is getting out from the institution itself, rather than through critics or word-of-mouth," says Anderson. He's not, however, planning a line of Whitney plates. "I'm a little cautious about the word *brand.* Some of my colleagues use it with"—pause—"enthusiasm." He prefers to call the business of raising the Whitney's profile "reputation management."

If nothing else, the Whitney has sprung ahead in fashion points. Anderson has already seen the new bags on upper Madison Avenue. "People do turn their heads," he says. And that's just the kind of attention the Whitney wants. ALEXANDRA LANGE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REALTY BITES

Life on the Road

Hamptons, hwy. vu.

THE MOST-SOUGHT-AFTER LAND IN the Hamptons is south of Montauk Highway, but "we're running out," says Dayton-Halstead Real Estate president Diane Saatchi. What's left is pretty much on the highway's shoulder. So lately, "substantial and significant houses are being built in places you never thought they would be," says Stuart Epstein of Devlin McNiff Real Estate. Land that used to be considered too close to the highway for Shingle Style vacation pleasure domes "now has $2 million spec homes," says Saatchi. In the past year, houses built on one-acre lots near the corner of the highway and Georgica Road are selling for as much as $2.4 million. So what's so relaxing about trading the city for the turnpike? "It's the only place that's still affordable," says broker Tina Fredericks. It also forces buyers to spend $20,000 or more on trying to make that home-on-the-highway seem bucolic. Demand for East Hampton–based noise-abatement expert Bonnie Schnitta has "almost grown exponentially over the last three years," she says. "We do it for one person, and someone else calls and says, 'You saved their property—do it for me!' " Her company, South Fork Technological Consultants, installs fountains or waterfalls that have the same frequency as road noise, and fences backed with an acoustic material that muffles the roar of passing Range Rovers. The fountains often spout blithely away in the pool, probably doing the hulking vacation bungalows some good on the feng shui front too. The cost of getting peace and quiet for your peace and quiet? Only $10,000 to $20,000 for an "average house," says Schnitta, though decorator versions run as much as $50,000.

CARL SWANSON

Lofty Ambitions

Some urbanites still have DIY designs on TriBeCa.

BEFORE THE BOBOS STARTED PAYING TOP dollar for slate shower stalls and titanium kitchen counters, TriBeCa was settled by arty urban adventurers who formed partnerships to renovate sprawling factory spaces. Now, says a broker, "it's increasingly less possible, because developers can pay more than these people." Not everyone's so bourgeois, though. Designer Christina Perrin, who makes the kind of sleek dresses celebrities like LeeLee Sobieski, Holly Hunter, and Charlize Theron wear to get their picture taken getting out of limos, is in a group that's buying a building at 111 Hudson Street. Once all the work is done, she'll get the penthouse, with its 2,000-square-foot roof. After loft-shopping for fourteen months, she found the price, at $250 a square foot, was about half the neighborhood average. "You're paying more of a wholesale price than a retail price," Perrin says. "You're not paying for somebody else's cosmetics," agrees Halstead broker Robin Horowitz, who brought her into the deal after married models Mark Vanderloo and Esther Canadas (pictured) backed out. They're considering another partnership. C.S.

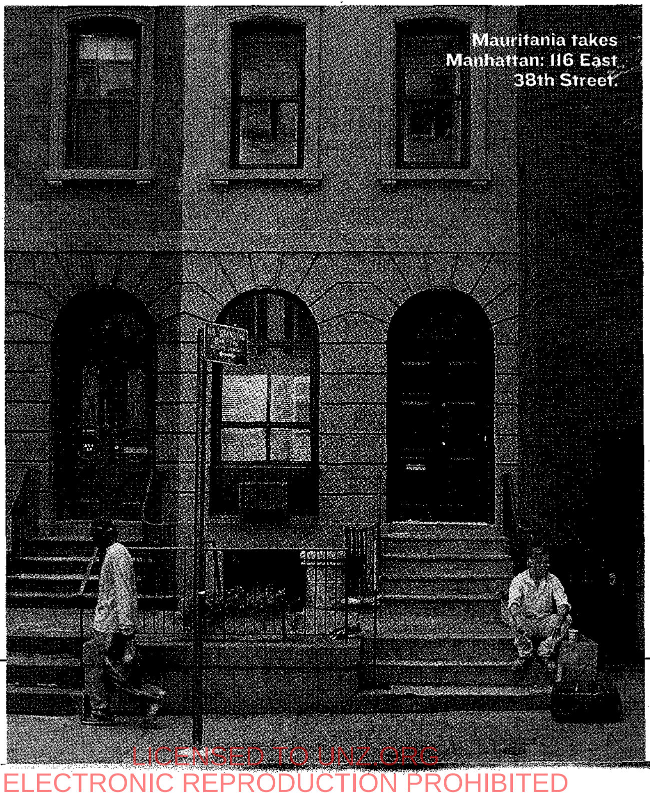
BIG DEALS

Murray Hill

116 East 38th Street

3,220-square-foot townhouse. Asking: $1.45 million. Selling: $1.26 million. Time on market: 1 year.

YOU THINK DIPLOMATS GET ALL the best parking spaces? In Murray Hill, they beat out several bidders and took a whole townhouse. "They just had deeper pockets," says Massey Knakal Realty Services broker John Ciraulo, who sold the house to the West African nation of Mauritania for its U.N. mission. Brown Harris Stevens represented the buyer. The seller was the Door Store, which had used the building as its corporate office for about a decade; no word on whether they're taking the furniture when they go. Because the buyer is a sovereign power, "they had to go to the Department of State—the deal's contingent on approval." (The rule is a formality except for nations like Cuba, which maintains its heavily guarded mission around the corner.) And you thought your building had a tough co-op board.



Mauritania takes Manhattan: 116 East 38th Street.

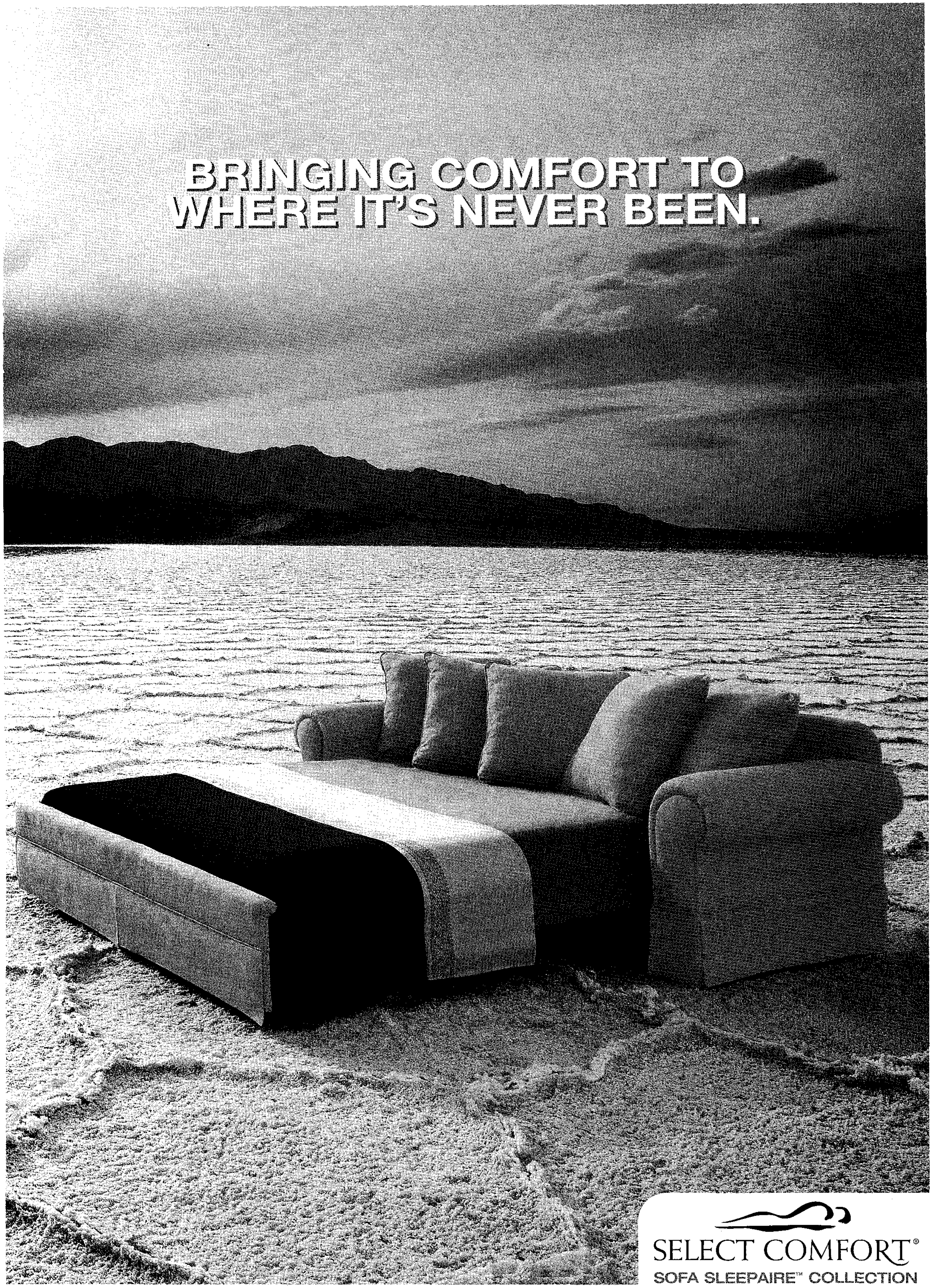
Chelsea

521 West 23rd Street

4,000-square-foot condominium loft. Asking: $3.1 million. Selling: $2.74 million. Charges and taxes: $2,515. Time on market: 14 weeks.

IT TOOK 25 YEARS FOR SOHO artists to get priced out of their lofts; Chelsea's turning bourgeois far faster. Consider the penthouse of the Artists' Condominium, a ten-story loft building on 23rd Street where painter Sandro Chia sponsored the conversion, lived for ten years, and just sold to . . . a Wall Streeter. Richard Ferrari of Douglas Elliman represented the buyer; Elliman's Whitney Gettinger, the seller. The other artists in the building are, Ferrari reports, "okay" with the news. Or at least with what their apartments are now worth.

CHRISTOPHER BONANOS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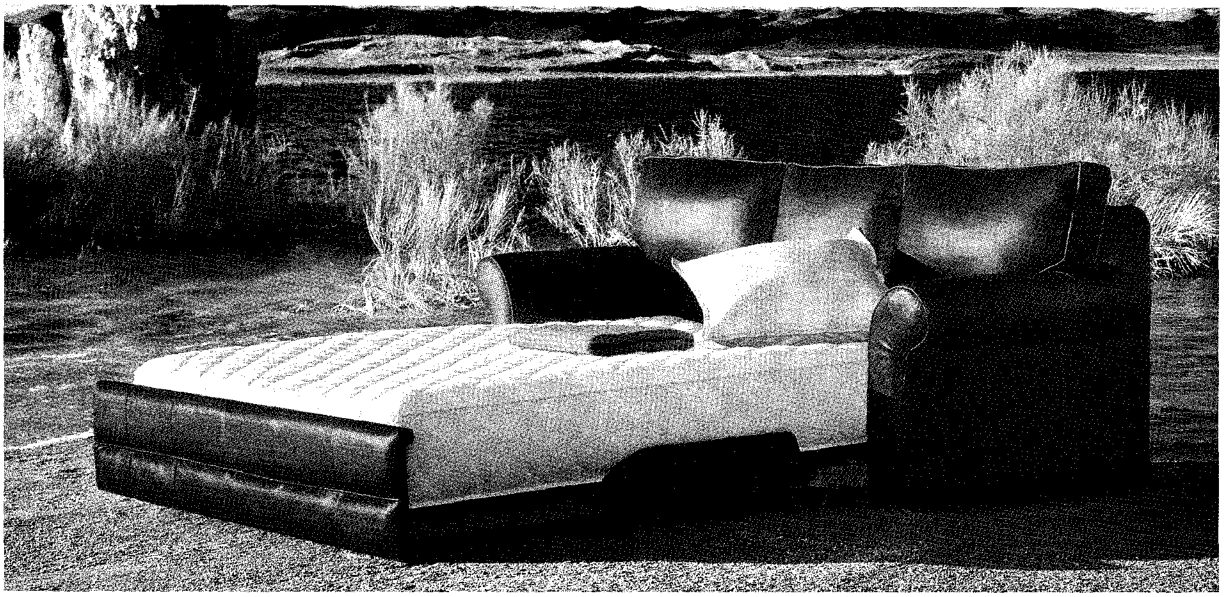

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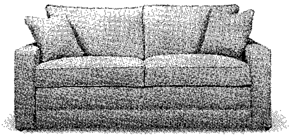

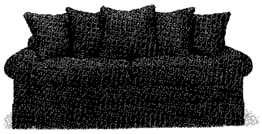

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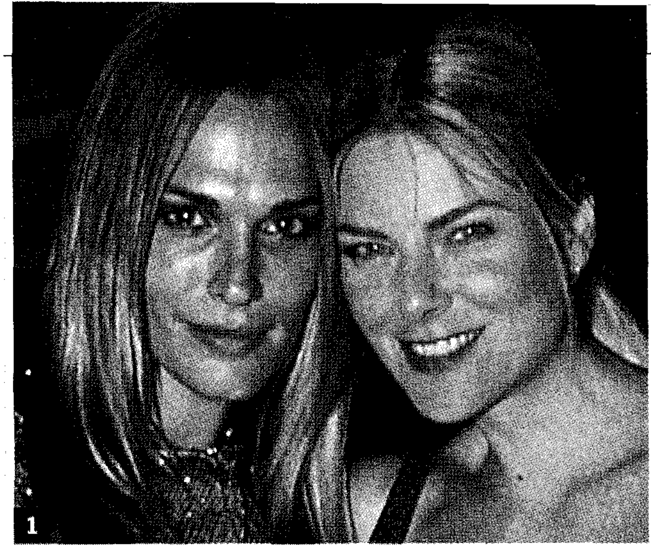
THE SCENE

Racing Form

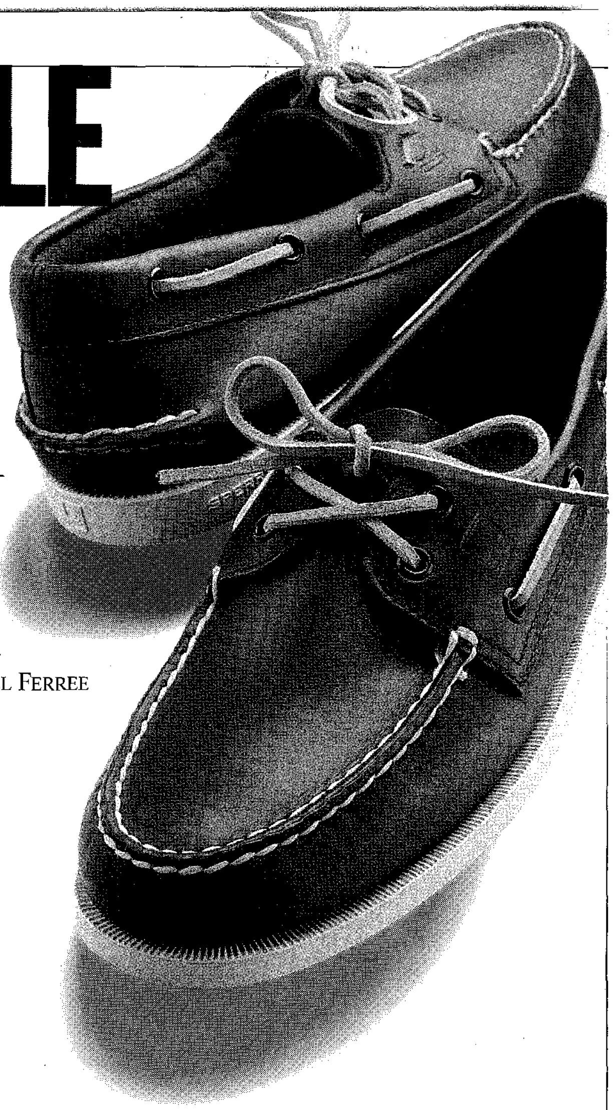
Photographs by Patrick McMullan

IT DIDN'T TAKE FANCY MAP-READING SKILLS TO FIND THE U.S. Grand Prix bash put on by Mercedes-Benz and Formula One at Rodney Propp's Bridgehampton home—especially if you'd scored a loaner car with a GPS navigation system for the weekend. "My friend said, 'Hey, if we go, they'll give us a Mercedes,' " said a giddy Brian McFayden from MTV News, who tooled over in an M-class SUV. "The directions are unbelievable," added Luke (*Charlie's Angels*) Wilson, waiting in line to send a radio-controlled car careering around a mini–race course. "And I'm not even any good with computers." Other guests—who drove their own cars—took refuge from the damp weather in a checkered pit-stop tent, scarfing cake-size cookies and huddling together to stay warm while waiting for Wyclef Jean to perform. Duncan Sheik stayed dry in Birkenstock clogs, Christy Turlington pulled on a sweater over faded 501s, and Ed Burns cozied up in cargoes and a sweatshirt. For some, however, the Hamptons dress code always includes a lot of tanned skin—no matter what the temperature. "I was born and raised on Long Island," chirped Taylor Dayne, in a purple bandeau top and matching heels. "It's *great* to be home!" SHYAMA PATEL



1. Molly Sims and Paula Devicq at the Mercedes-Benz Formula One party. 2. Anna Nicole Smith at the unveiling of her Times Square billboard campaign for Lane Bryant. 3. Julia Stiles at a dinner hosted by *Mademoiselle* editor Mandi Norwood at Lotus. 4. Starlite Randall and Matt Nye at Nye's showroom for the preview of Nye's new 2001 collection. 5. Noah Tepperberg, Jason Strauss, Andrew Sasson, and Rocco Ancarola at Tepperberg's birthday celebration at Conscience Point. 6. Dominick Dunne, Delia Ephron, and Whit Stillman at Jared Paul Stern's party for Stillman's book *The Last Days of Disco: With Cocktails at Petrossian Afterwards* at the Cipriani Rainbow Room. 7. Frank Pellegrino, Victoria Gotti, and Frank Pellegrino Jr. at Baldoria for the launch of Gotti's novel *Superstar*. 8. David Yurman and his dog Lucille at the Vered Gallery for the Bow Wow Luau benefiting the Animal Rescue Fund of the Hamptons. 9. John Kluge Jr. and Samantha Kluge at Bonnie Fuller's Hastings-on-Hudson home for a fête welcoming Samantha as *Glamour's* style editor.

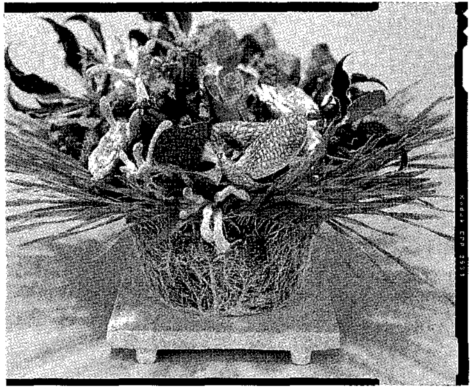
GOTHAMSTYLE



’Sider House Rules

After several seasons of overpriced orthopedic shoes, the kick du jour has graduated from working-class desert boot (think last season’s Clarks) to Ivy League moccasin: Top-Siders, the classic eighties deck shoes, are turning up on the feet of the same crowd that’s turning up the collars of Lacoste polos. Fashionable art fiends frolicking in the waterfall sculpture at P.S. 1 have been pairing the shoes with high-water chinos and vintage grandpa-style wool-flannel shorts. At Paragon (867 Broadway, at 18th Street; 212-255-8036), the 65-year-old Sperry “Authentic Original” recently edged out the hip-hop Timberland on the store’s best-seller list. And thanks to the Waspy shoe’s conservative price ($65), downtown ironists will have money left over for a few more pairs of argyle socks. JOEL FERREE

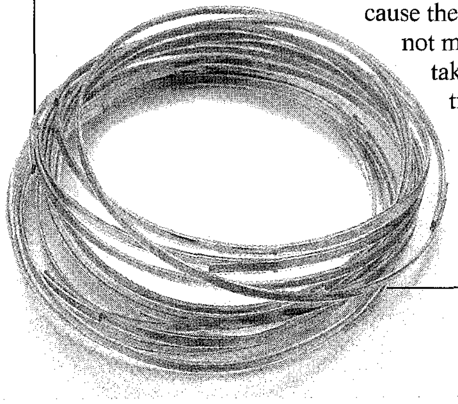
Pot Heads



It used to be the flowers that set a professional’s arrangement apart from a deli-bought bundle, but now, with florists turning up their noses at the standard-issue glass vase, it’s the container itself. Lotus (212-463-0555) anchors bouquets in a meadow of wheatgrass (pictured). Bloom (212-620-5666) sends arrangements in cabbages and squash to gardeners; in saucepans and salad bowls to chefs; in coffee cans to caffeine addicts. Prudence Designs (212-691-1356) delivers roses in buckets stamped FIRE from the hardware store. And Elizabeth Ryan (212-995-1111) uses juice glasses to house hydrangeas, poppies, and miniature calla lilies. “People want something they can hold on to,” says Ryan—not something that collects dust on their cubicle shelves. KRISTINA RICHARDS

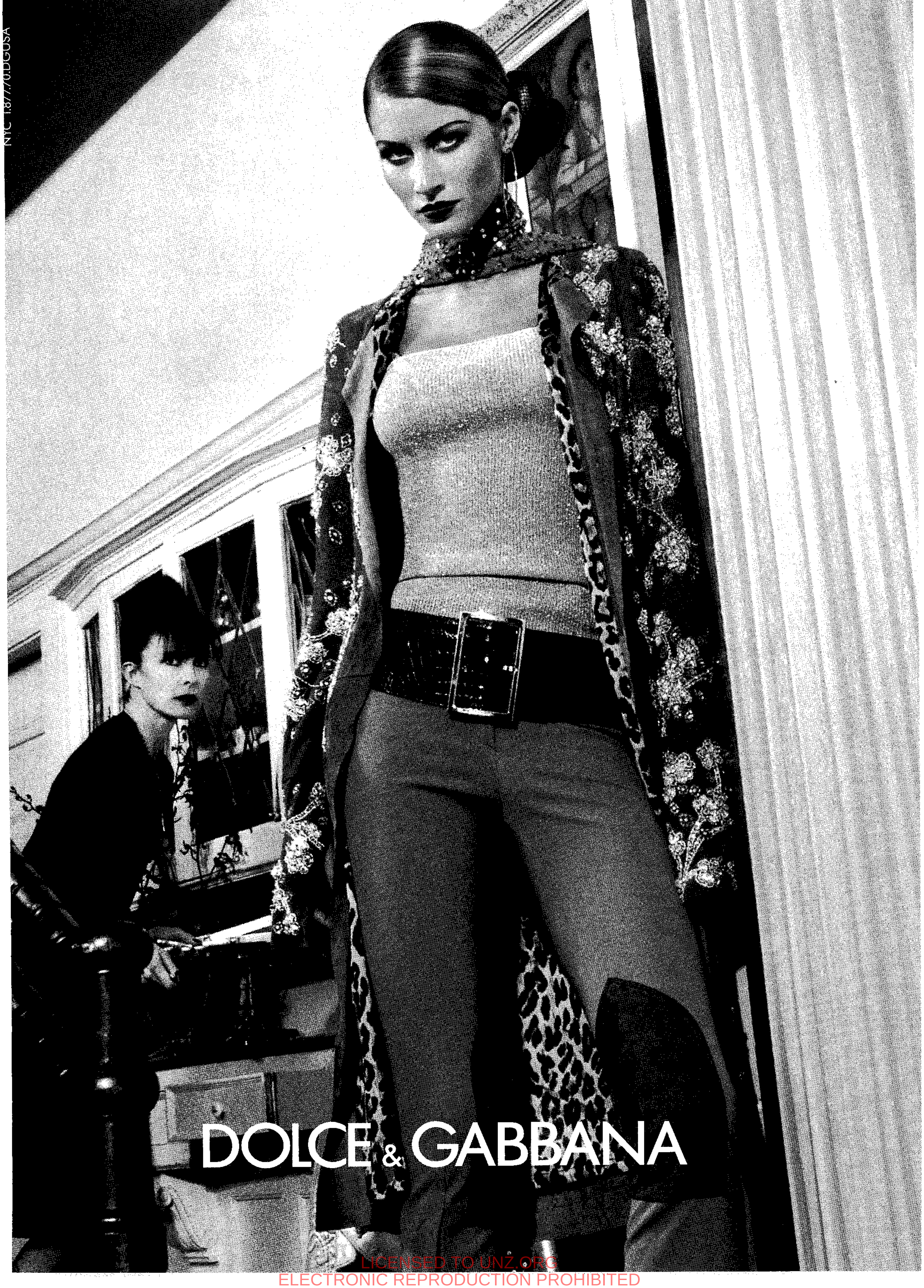
Jangle All the Way

Aimee Soleimanzadeh, the woman responsible for outfitting trendy torsos in her e.vil T-shirts, is now making a foray into forearm adornment. Stacks of Soleimanzadeh’s gold bracelets have landed at Kirna Zabête (96 Greene Street; 212-941-9656) just in time for a 14-karat fall. The bangles look like they’d jangle but are silent because they’re made of shiny plastic, not metal. An armful of these takes care of both the gold-rush trend and—with a nod to Madonna’s black rubber bracelets—the eighties revival. The price harks back to another era as well: A cluster runs just $25. K.R.



Paper or Plastic—or Pony?

Everyone knows it’s not the promise of cocktails and a free dinner that guarantees a desirable crowd at a publicity event—it’s the promise of a well-stocked goody bag. But now competition for the best door prize has escalated to the point where the bags themselves—normally paper throwaways—are part of the bounty. At a fête for furrier J. Mendel for Legend, a mink cuff came stuffed inside a canvas Searle beach bag. At Motorola’s launch of its V. series, a mini phone was tucked inside the pocket of a gunmetal-gray LeSportsac. For certain brand-name satchels, however, no fillers are required. An empty custom-made Burberry carry-all was the spoil at a New York City Ballet gala, and the attendees of a recent Bottega Veneta collection preview walked away with a $560 tote—already engraved with their initials, lest anyone attempt to swipe an extra for a “friend.” SARAH BERNARD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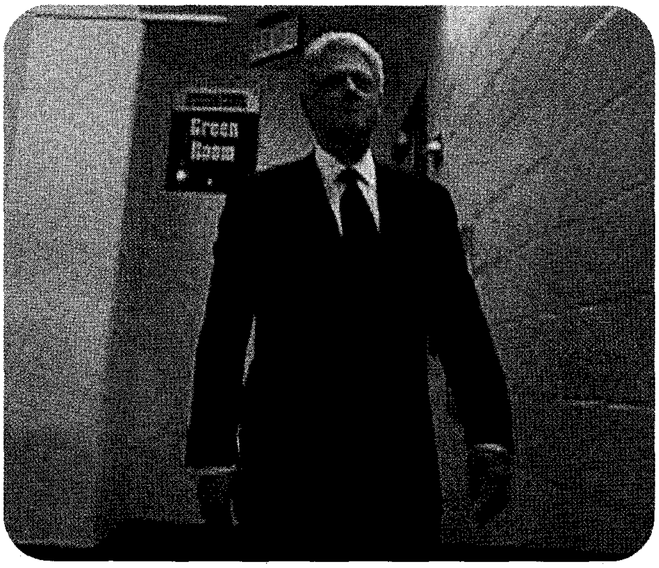
THE CITY POLITIC MICHAEL TOMASKY

Carpe Diem, or Don't

Bill Clinton and Al Gore seized their moments in L.A.; Hillary all but squandered hers. Still, what a revelation, watching it all unfold without benefit of talking heads.

CONVENTIONS HAVE MOVED BEyond farce, but it dawned on me as I sat in the hall last week that the best thing about seeing one live was that it spared me from having to watch it on TV. And back at my hotel, the cable system wasn't equipped with any of the yakfest channels, so for the duration—probably the first such week of my recent life—I didn't have to listen to the yammering about how Bill Clinton still needs to apologize 52 more times to get right with the American people, or about the latest test they've concocted to prevent Al Gore from ever achieving "separation."



Halls of power: Clinton commanded the Democrats like a triumphant gladiator.

Photograph: Harry Hamburg/New York *Daily News.*

That's kind of a weird paradox: There I was, with the 14,999 other journalists, media upon media upon media, and yet it was the most media-free week I've experienced in years. If nothing else, the trip was useful as a defensive maneuver against talking-head overload. Taking it in firsthand granted the opportunity to come to one's own judgments, the chief ones being that Al Gore finally seemed to break through with a truly vigorous speech—and Hillary didn't do herself any harm.

Hillary's best moment was not during the mega-fund-raiser and clearly not The Speech; it was the Sunday "Jewish event" at Sony Pictures, where she was actually demonstrated against by Arabs. Arab-American women, in the traditional garb, holding signs like HILLARY NO and, referring to the American Israel Public Affairs Committee, AIPAC IS A DANGER TO DEMOCRACY. Ed Koch and Chuck Schumer would have known what to do with a moment like that: After checking to be sure the photographers were around, they would have hopped out of the van in a shot and wagged an imperious forefinger in some poor woman's face. That's what, in tabloid-speak, you call instant wood—i.e., a no-brainer for the front page. I mentioned this to Schumer two days later; smiling, he didn't bother to disagree.

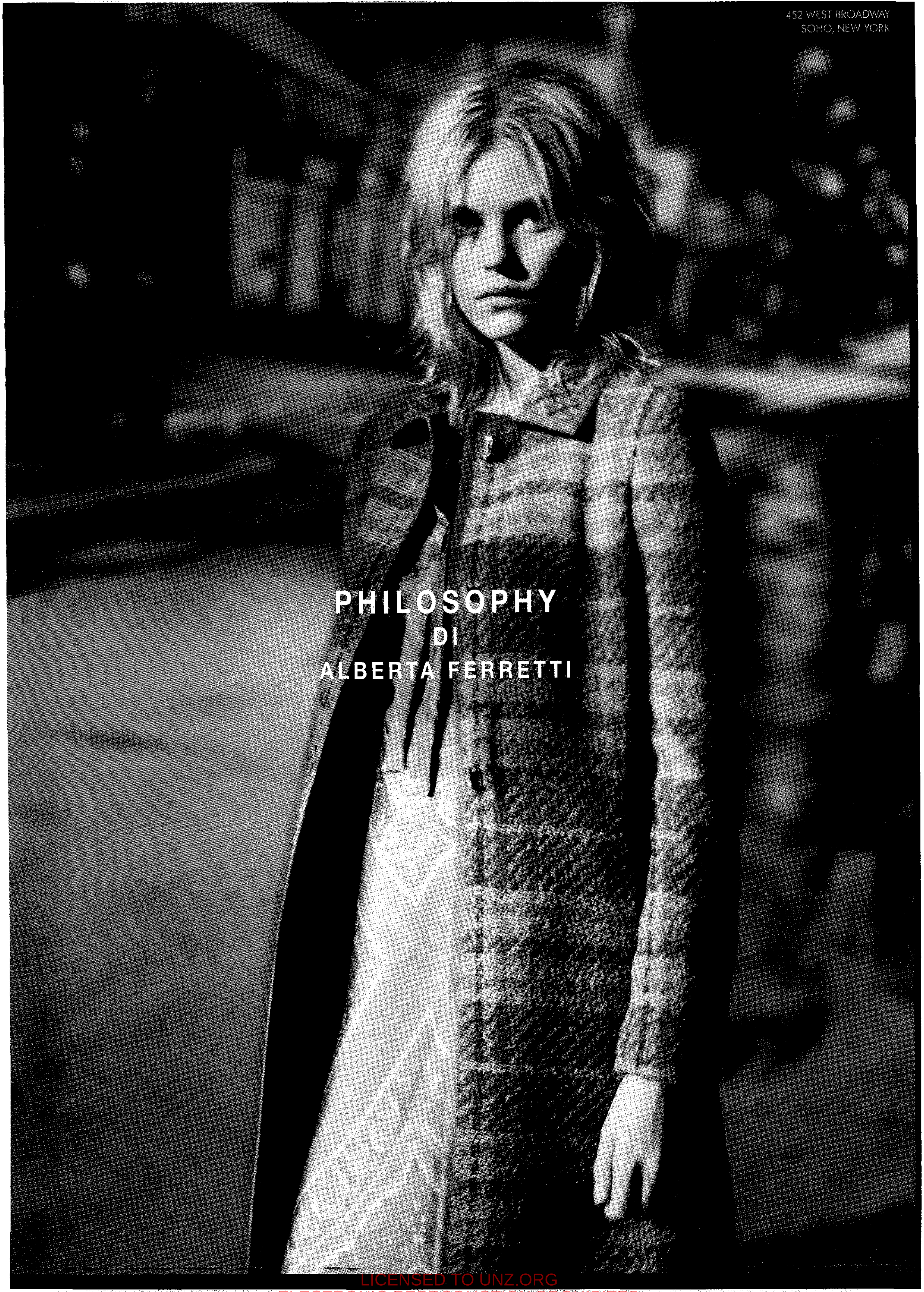
I'm joking a little. But: missed opportunities. A convention speech is a chance to advance the cause by saying something delightful or unexpected—or, conversely, to send the delegates out into the halls for pizza. Jesse Jackson knocked 'em dead; once he was done, poor Tom Daschle served as snack time. Flubbing his lines, Ted Kennedy, on the other hand, seemed like a first-timer up there instead of the Democrats' old reliable. Joe Lieberman was awfully charming for the first ten minutes of his speech; the demands of higher office haven't yet squeezed the humanity and spontaneity out of him. Lieberman delivered his best crack, "not since Tom Hanks won an Oscar has there been that much acting in Philadelphia," with the twinkled eye of a man who couldn't quite believe his luck. You get the feeling that's genuine, and it carried him through what became another ho-hum ode to a patients' bill of rights and all the rest.

For her part, Hillary was a letdown. Going before a national television audience, in a hall full of adoring eyes, at her valedictory moment as First Lady, for God's sake—and then saying the exact same things that have had her stuck at 43 percent in the polls for more than a year as her unfavorable ratings steadily rose—well, even her staunchest defenders would be hard-pressed to make the case that this was the best use of her camera time. She had the chance to make a new case, which is what these propaganda orgies are for. A standard convention tactic is to take what you do badly and use the occasion to turn it into a plus. To lie, in other words, but to do it with some style.

So at their convention, the Republicans put every black person they could bribe into the act up on the stage and talked about their concern for children. Coarse, but it does tend to work, at least for that post-convention poll bounce. Hillary had a chance to say something at odds, in a preferably compelling way, with our notion of who she is. I'm not saying she should have come out for tripling the defense budget, but let's face it—the people who devoutly believe that we must do more for our children are voting for her already anyway.

NOW HUSBAND BILL, *THERE'S* A GUY WHO knows how to use a stage. He may have turned too many corners in that great gladiatorial march to the podium; you see that during the NBA finals or the like, and it's usually pretty quick; the crowd was anxious for it to end about eight seconds before it did, and he almost—didn't, but almost—lost the moment.

But, unlike Hillary, he *did* use the occasion to make an unexpected case. Everyone quoted the line "My fellow Americans, are we better off than we were eight years ago? You bet we are." But to me, the most fascinating part of his speech was what came right after: "But we're not just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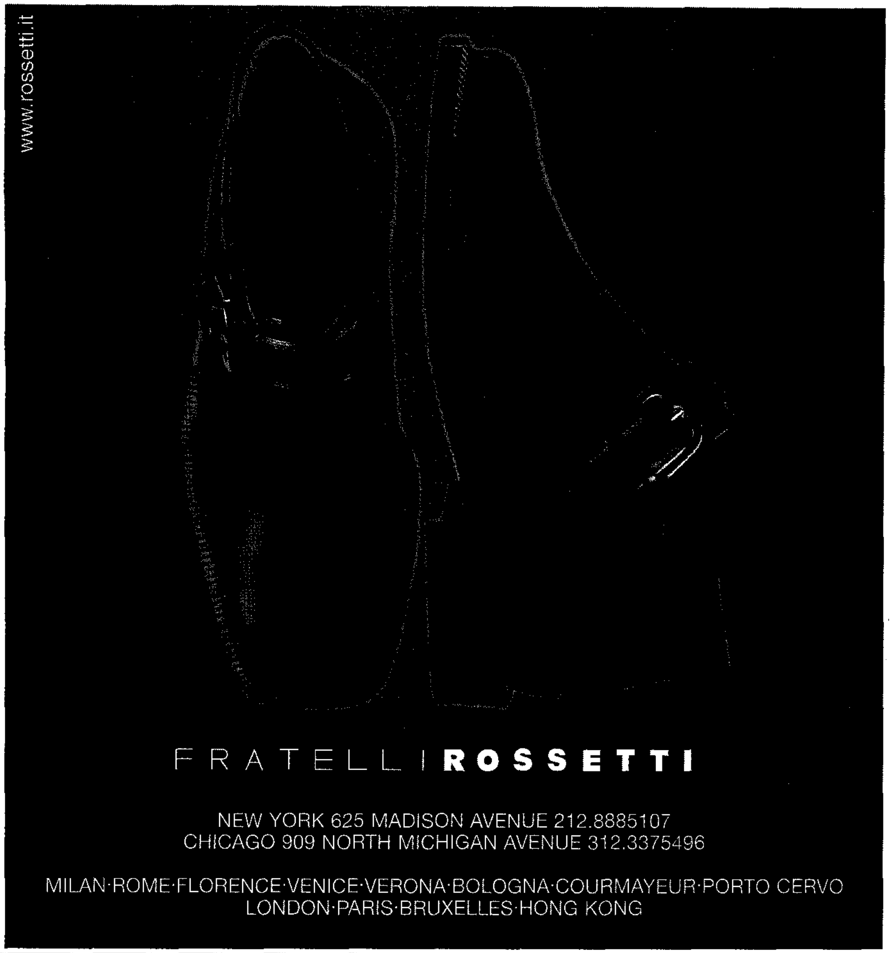

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better off—we're also a better country, more decent, more humane, more united. Now *that's* the purpose of prosperity."

"Prosperity with a purpose" is, of course, George W.'s line, the implication being that though the country has prospered, Clinton's turpitude has nullified the bounty in moral terms. Republicans argue this, and the Beltway media agree and fundamentally accept it, which is why Al Gore is going to have a hard time winning this election. But Bill says, Not so fast. *More united!* Imagine Bill Bennett's reaction when he heard that line.

Without exactly confronting the Lewinsky business, Clinton deftly handed Gore a way to argue around it—to talk about morality not in terms of what the chattering classes of Georgetown think but in terms that have to do with whether this administration has left the country a more humane and forgiving place than it was before. Without question, it has. The Republicans tacitly acknowledge the change, which is why they have gone from talking culture war in 1992 to talking compassion in 2000.

> *"Without confronting the Lewinsky business, Clinton deftly handed Gore a way to* **argue around it**—*talk about whether this administration has left the country a more humane and forgiving place."*

And perhaps Al Gore *did* learn something from Bill Clinton. In his speech Gore forcefully appropriated the Republican watchwords "family values" and "honor" and redefined them in Democratic terms, saying the country is closer to its stated ideal of equality and liberty for all than it ever has been, while admitting that we're still some distance from reaching that ideal.

The people on TV I managed to spend the week avoiding probably won't find that any more persuasive than "Bill's a cad," which they'll never tire of saying. But maybe the voters, who so successfully tuned the talking heads out once before, will. ▬

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MEDIA MICHAEL WOLFF

L.A. Nonstory

Nothing wrong with the conventions that turning off the cameras wouldn't fix. Admit they're sales meetings, not news events, and maybe even Al Gore'd look like a winner.

MY TRIP TO THE CONVENTION interfered with some plans my daughter had made, and she was resentful. "Why do you have to go? Is it like some seventies thing?"

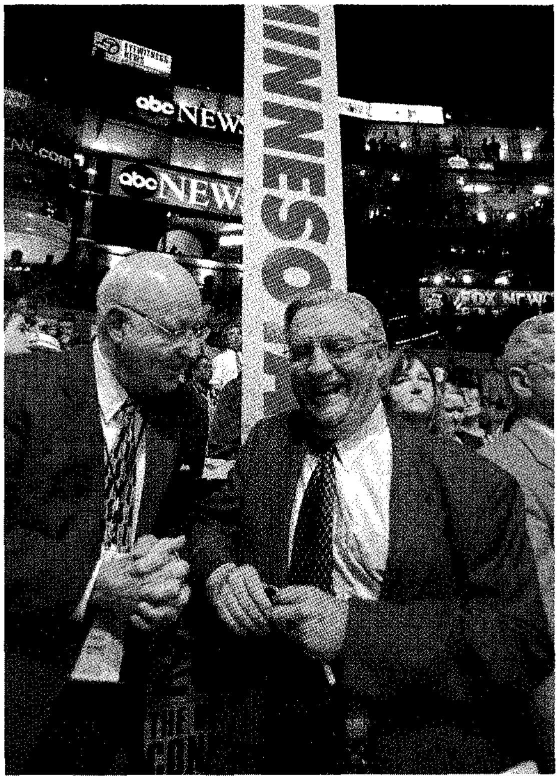
"That's mean," her mother said.

Briefly, I tried to explain to my daughter what a convention meant, both personally and journalistically—I had attended every Democratic convention since 1976. It was wounding to face the fact that she thought this was seriously fossilized—possibly even fetishistic—behavior.

But then, most of the country, I realized, had no context for understanding why in God's name conventions occurred. For my daughter, as well as most of the television-savvy audience, conventions obviously seem like vestigial events, Miss America–ish. Dopey, inauthentic. The modern political convention did not even make the kitsch cut. This was depths-of-summer television. Part infomercial, part religious programming. It was, without the memories, about as out of touch as out of touch gets.

Even the Reform Party gathering, with its histrionics and near fisticuffs and battling over the $12.6 million jackpot (however piddling $12.6 million might be), which I offered to my daughter as an example of what could happen in a highly charged political atmosphere, only made the floor-fight battles of old that I fondly evoked seem like seriously aberrant carryings-on.

Still, my daughter's insinuation that nothing of any purpose could happen here was wrong. Beyond the blandness of the television event, there was lots of business to be done. If your business was influence-garnering or -selling, political or bureaucratic job-seeking, or even serious policy-crunching, there was good reason to be here. If you were a political operative, your clients were here. If you were a national political reporter, well, every other national political reporter was here (it's still a prestige assignment). And, not least of all, if you were Jerry Levin, who was at every party and on duty in the halls outside the CNN Skybox at the Staples Center, with serious regulatory issues, it behooved you to be here. (Steve Case, however, was not in evidence. Is Steve a Republican?) Of course, for the Gore people, the convention was the prime opportunity to get the field reps in sync—to convince them they had a quality product (and, more important, one that is easy to sell). This was a sales meeting. A trade show.



Politickers: Walter Mondale relaxes with a PBS correspondent.

But if you didn't have a professional interest, there was almost no reason—except for the pure nostalgia of conventions past—to pay attention to what was happening. The dwindling network commitment to the two conventions recognized that. This had become a narrowcast event rather than one for mass-media consumption. There was no broad cultural meaning here. Politics was as specialized a profession as any other.

TIME EDITOR WALTER ISAACSON, WHO would undoubtedly put the convention on next week's cover (as he had the Republican convention), compared it, not necessarily in a negative sense, to a meeting of cable operators. "We cover that convention too," he said.

We were at a party hosted by *Newsweek's* Jonathan Alter at a beach house in the Malibu Colony. Arianna Huffington, Mickey Kantor, Chris Matthews, Mark Whitaker, Brian Williams, Mandy Grunwald, Al Franken chatted on the deck over the beach. (There were many guesses at the cost of the house.) Clinton was just up the road, having lunch with Barbra.

Obviously, adding Hollywood to the mix was meant to help maintain the illusion that this was still a big-deal cultural event. (Of course, there is the argument that Hollywood is as dead as politics.) That is, surely, the only reason to have a convention in Los Angeles. No way, without proximity to stars, would you spread your convention out so inefficiently from Marina Del Rey to Pasadena. (I'll bet the traffic dynamic was a little different when JFK was nominated here.)

A large contingent from the Alter gathering trekked from Malibu over the mountains to a party on the set of *The West Wing* (the knowing assessment was that the set looked much better than the real West Wing) on the Warner's lot in Burbank. In theory, the event was closed to the working press, although most of the people at the party were big-time journalists and media types (or perhaps these journalists had all graduated to being media types), together with *The West Wing's* stars, and a few politicians (you had to be a fairly media-savvy pol to

Photograph: AP Wide World.

get in here). The party featured a walk-through by Chelsea Clinton. The *Times*'s Alex Kuczynski, writing color stories from the convention—"I'm doing what Maureen Dowd used to do," she said—insisted she was covering the *West Wing* party, no matter what anyone said.

If you couldn't cover this, what would be left?

I don't think too many of us were interested in the real business of the political pros. Who was up for a breakfast at the Sheraton in Santa Monica titled "Democrats' Challenge: Promoting Change—Yet Continuity—on the Economy, Family Issues, and Foreign Affairs," featuring Representative Sam Gejdenson? Or instead of going to the *West Wing* party, any of us could have opted for the AIPAC event, where Clinton spoke (indeed, I was dragging my feet about seeing the father of a friend, newly retired and now active in the Jewish lobby—he was very impressed with the presentations he'd heard from the Republicans courting AIPAC in Philadelphia). And I certainly was not hurrying out to Pasadena to talk to a political-consultant friend about how his business prospecting was going—although he thought someone should write the story about how good the political business was.

BECAUSE THE CONVENTION IS DESIGNED TO offer no real news, the big news becomes the effect of there being no news, or the benefits of no news, which causes *the bounce*. This is a postmodern condition wherein the news is about the quality and quantity of the news itself. The more positive coverage of a candidate the convention generates, the higher the bounce (the common wisdom is that the candidate with a five-point lead on Labor Day wins).

The art of the bounce is managing to exceed the size of the headlines you would have received just on the basis of a certain number of reporters being in place—they have to file copy. The Boston *Globe*, for instance, has a staff of 30 here. But on top of that guaranteed coverage, you want to add layers and layers of sentimentality. Two days of front-page color pictures of Caroline Kennedy was a big score. (There was a secondary market outside the convention in the CAROLINE placards that appeared on the floor.)

The Lieberman deal immediately became, at least for reporters, a sentimental story because it could be told in Jackie Robinson terms (*FLASH: A Jew makes it in America!*) It was *faux* news. Big but bland—that's the standard.

Now, another aspect of this postmodern media condition (perhaps it is post-postmodern) is that very little of this television event is played out on television. While the modern convention, with its cultural as well as political importance, is a television creation, it's also, in its post-conflict incarnation (in political-marketing parlance, "a red, white, and blue show of unity"), a television dud. Newspapers, news magazines, and now possibly the Internet are, therefore, much more important than television in the creation of the bounce. Still, print reporters continue to cover the convention as, principally, a television event. A good part of their coverage is about assessing the effect of the convention on television viewers, even though hardly anyone is watching.

THE FACT THAT THIS IS ALL STAGED FOR television—the biggest fights are about who gets on television at what time—even when network television carries very little of it, gives the proceedings a ghostly and sometimes desperate quality.

This is also Gore's desperation—he can't seem to strike the balance between needing the attention and not looking like he needs it too much.

> **"On my way to the men's room,** *I passed, in quick succession, Jimmy Smits, Jon Corzine, Jerry Levin, Jimmy Carter, and Jeffrey Katzenberg."*

Everyone has been forced into an awkward role. The staging is forced—speakers emerging, casual-like, from the middle of the crowd. The programming is off—the lineup of immigrants and paraplegics and homeless is less *Oprah* and more *Queen for a Day*. The look and feel is garbled—Alexis Herman, the secretary of Labor, gotten up as a variety-show host. The mannerisms, ridiculous—Hillary trying to move to the music.

The awkwardness comes not least of all from the fact that none of these people are allowed to talk about, or hardly even refer to, what interests them most of all, which is politics—that is, the procedural machinations of who's in and who's out, who's up and who's down. These are people who would shine in a credentials fight but who seem pathetically diminished in their efforts to make nice-nice.

Except for Bill. He's the one who

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shines. He can do the emotional thing, the flirty thing. He doesn't have a separate identity from his television one. He is so much the natural that it just seemed absurd to contemplate that this would be his last speech. In an ideal world, were Bush to win, the next Clinton campaign would begin in earnest immediately thereafter.

ALMOST EVERYBODY WAS HERE IN THE press gallery—or anybody who could make any claim to journalistic importance. If you were in this business, there wasn't a better place to be to catch up with who you needed to catch up with, to be seen by who you wanted to see you.

Indeed, it was a pretty good pageant of pols, moguls, studio folks, celebrities, and pundits. In a way, you could argue that the story here was insiderism—that's the story of all trade shows. We were all quite interesting to one another. But very clearly, we are not interesting to anyone else. Doubtful we're any more interesting to the rest of America than, say, Herb Allen's Sun Valley show.

And so it seemed inescapable that, as much as it was nice to be able to get together on a regular basis with the nation's *machers* and show-offs (on my way to the men's room, I passed, in quick succession, Jimmy Smits, Jon Corzine, the character who died last season on *Ally McBeal,* Jerry Levin, Jimmy Carter, and Jeffrey Katzenberg), this could not go on.

Or at least we couldn't go on pretending this was a nominating convention.

Money gets the bad rep, but media is as deleterious to the political process. The perspective goes way off. Politics as a major cultural event is a sixties and seventies notion—a three-network notion. But that was an anomalous time and business model.

If you withdraw the media—and obviously, at the networks such withdrawal has begun—then you begin to return conventions, and politics, to a pre-1960 state.

Indeed, if we could regard politics as a specialized profession, like health care or telecommunications, Gore could probably get elected easily.

Anyway, sooner or later, ratings, if not good sense, will break the co-dependent and tiresome bond between media and politics.

As for me, I've assured my daughter that this is my last convention (except if Bill finds a way to run again). ▬

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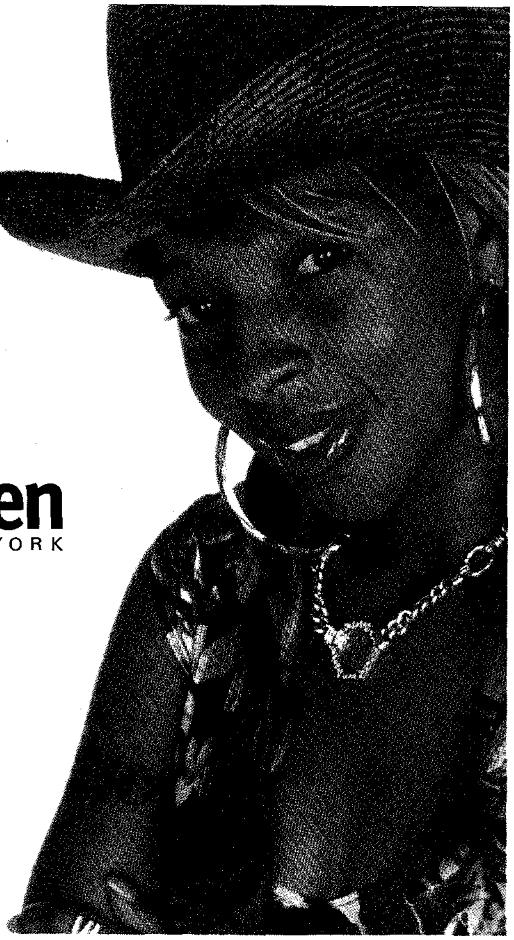

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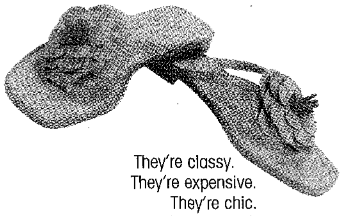

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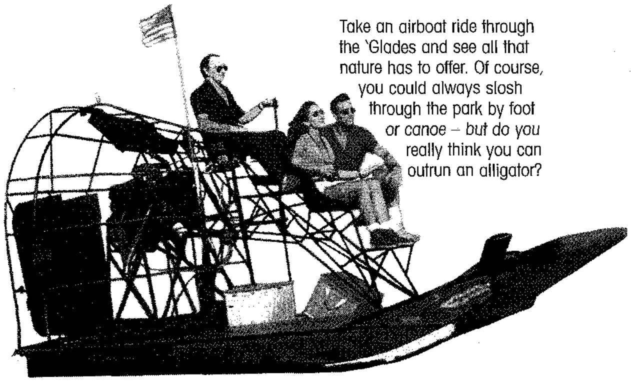
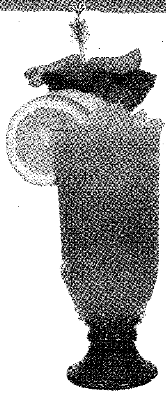
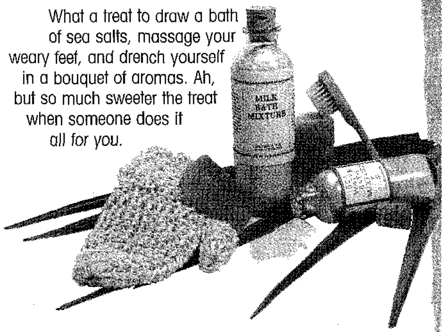
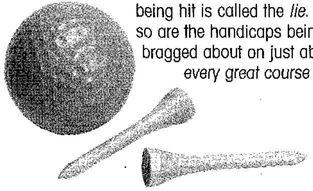


Take an airboat ride through the 'Glades and see all that nature has to offer. Of course, you could always slosh through the park by foot *or canoe – but do you* really think you can outrun an alligator?



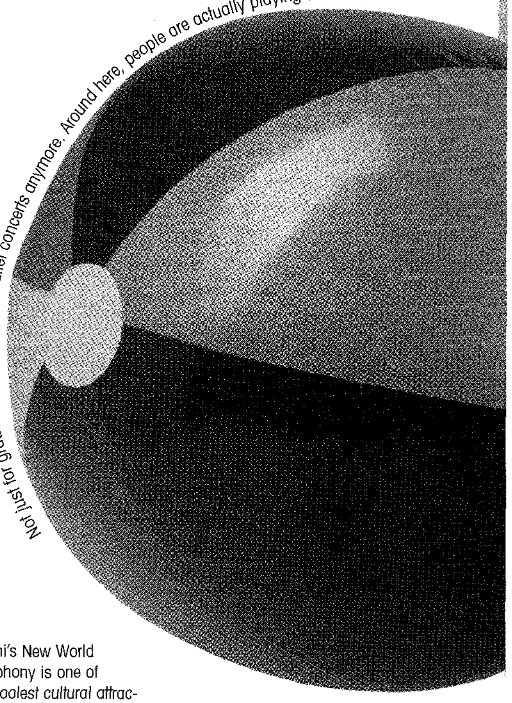


What a treat to draw a bath of sea salts, massage your weary feet, and drench yourself in a bouquet of aromas. Ah, but so much sweeter the treat when someone does it *all for you.*

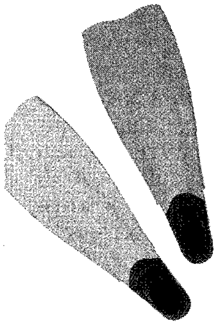


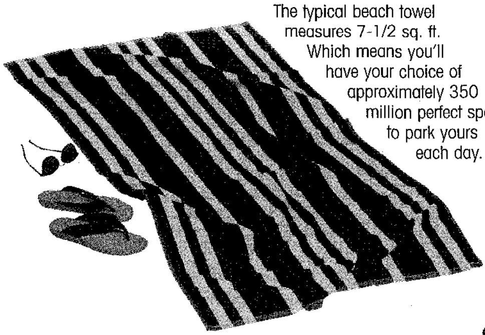
The spot where the ball lands after being hit is called the *lie.* And so are the handicaps being bragged about on just about *every great course in town.*

If you have to look at the price tag, you probably can't afford it. But when did *that* ever stop you?



Not just for graduations and Jimmy Buffet concerts anymore. Around here, people are actually playing with 'em!





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THE BOTTOM LINE JAMES J. CRAMER

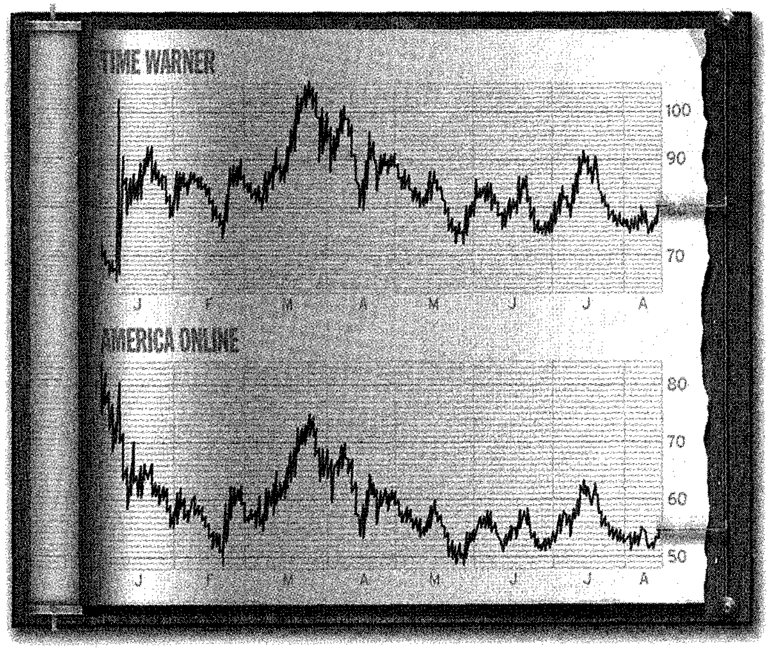
Survivor!

When the merger with Time Warner was announced, we all thought high-flying AOL was getting shafted; now it looks like the smartest move a dot-com ever made.

HOW MANY PEOPLE CAN BE fooled by one merger? If you are talking about the merger between America Online and Time Warner, the answer may be just about everybody. Except the executives of America Online. They look smarter and smarter every day.

I know I fell for it. I can still feel the rush of adrenaline that January morning when the news broke. "It's brilliant, it's an instant must-own," I gushed to my colleagues. "Take it, take the stock to $90, this is the big one."

But I didn't have to worry about getting America Online stock in. There were willing sellers well below my buy price—so willing, in fact, that by the time I entered how excited I was about the combination in my online diary on TheStreet.com, the egg had already dried and crusted all over my face. If you take a look at the chart of America Online in the year 2000, you can see what looks to be the North Face of Everest, around $83, that quickly plummets into a crevasse. That high was the final ascent made by Cramer Berkowitz, shortly before the avalanche of sales buried us alive down to the $50 level.



The willing dumpers, those not dazzled by the entertainment synergies, bolted furiously, but for what turned out to be the wrong reasons. They sold because they didn't want to exchange America Online's red-hot growth stock for the staid, slower-growing, and hopelessly leveraged Time Warner. They wanted an "Internet multiple," not a "traditional entertainment multiple," and AOL Time Warner, as the new company would be called, didn't have the Internet juice.

Time Warner executives, on the other hand, stymied by every attempt to crack the Net, were all too eager to step into cyberspace and link up with one of the hottest stocks in the frenzied dot-com world. If you can't beat them, why not join them, and get them to pay up to boot? Having one and a half shares of a known highflier sure beats having one of a company that nobody cared that much about and that pretty much sat out the go-go growth era of the stock market.

The only guys who looked like losers were the two so-called geniuses behind America Online, Steve Case and Bob Pittman. What the heck were they thinking? Why did they hitch this ballast to their fast-moving ship? Why did they choose, out of nowhere, to lower their own growth rate at a time when the dot-com future looked so bright and the prospects for cracking into the top five highly valued companies in the Standard & Poor's seemed so within reach? What were plodding behemoths Merck and IBM and Pfizer doing being valued greater than fast-growing AOL, let alone Intel and Cisco? And why were Pittman and Case throwing in the towel now?

Eight months later, it looks like the only guys who got it right were the two towel-throwers themselves. Eight months later, it seems pretty laughable, frankly, that Time Warner is hooking up with a company from the now scorned Net world. The dot-com universe has fallen apart, with average declines of roughly 65 percent for almost every dot-com, good or bad, profitable or unprofitable, smart or stupid.

That would have put America Online in the high $30s instead of the $50s, where it is now. In fact, I think that AOL trades as highly as it does because of its claim on the now more valuable Time Warner. While arbitrageurs who are short the stock would probably rush to cover it if the deal were to fall apart, I would wager that AOL would actually go down substantially soon after if this deal were to fall apart now.

That would have been just plain stupid to argue eight months ago. During the weeks after the deal was announced, traders could get AOL jumping three or four points on whispers that the deal might be in trouble. Even a direct-mail promotional piece for Inside.com that featured a fake headline about the breakdown of the

TheStreet.com

This week's "10 Questions" will be a Q&A with tech specialist Robert Loest, portfolio manager of the IPS Millennium fund. Available for free at www.thestreet.com.

Illustration by Joe Zeff.

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deal caused AOL to rally nearly three points the day the mailing arrived in New York homes! Everybody who was long AOL wanted this deal dead.

These days, however, only AOL's call on Time Warner keeps it out of the dot-com dead pool. Meanwhile, internally at Time Warner, they must be scratching their heads about what they did and how they got all caught up in the final innings of the dot-com mania. For several years, we had heard that a bricks-and-mortar company like Time Warner should have bought an America Online or an Excite or a Yahoo! much earlier.

> *"I can imagine that if Time Warner had struck up talks with AOL after the just-reported quarter,* **AOL's name wouldn't be going first in the new moniker.** *But it's too late for that regret now."*

By last year, any old-world company would have had to settle for a merger of equals. Going into this year, however, in a period when *Time* magazine had just made Jeff Bezos Man of the Year (a real merchant, like Sam Walton, must have been rolling over in his grave at that nod!), AOL was worth much *more* than Time Warner.

So it was only natural that Time Warner was willing to take 45 percent of the combined company, which is how things will shake out when the merger closes. While AOL continues to put decent numbers on the board, last month it reported its first-ever revenue disappointment. Oh, sure, earnings were "better than expected," one of those happenstances that are barely happenstance—companies create their own earnings estimates, and then the Street laps them up. But its revenues were so naggingly "in-line" that my team blew out of the stock while I was sunning in Amagansett, without even clearing it with me.

Good move! The stock took an immediate hit in reaction to the news; the slowdown for dot-coms had at last arrived at AOL's door. Remember, we growth-stock hounds don't care nearly as much about earnings as we do about raw sales growth. That's what spurs stocks like Intel and Cisco and Sun Microsystems and Nortel, some of the current rapid revenuers with the largest market caps.

And how about Time Warner's stock? I can make a case that it would have traded up here on its own, and gone a lot higher, given the incredibly strong recent showing of traditional media conglomerates Disney, CBS and Viacom (now one company), and even Murdoch's News Corporation, which has stumbled at the box office and on the tube but not on Wall Street. Fortunately, Time Warner held out for a huge premium in the merger. If it hadn't, Time Warner execs would right now be secretly feeding documents about Web and music-industry dominance to the folks at Disney, who are still trying to break up the merger on anti-competitive grounds. If Time Warner hadn't bargained for such a great price, its shareholders would surely be up in arms as they got sucked down into the dot-com vortex.

I can imagine that if Time Warner had struck up talks with AOL *after* the just-reported quarter, AOL's name wouldn't be going first in the new moniker, and the ownership percentages for "Newco," as we call prospective merged entities on Wall Street, would look a lot more like what Steve Ross created and a lot less like those Steve Case would want. But it's too late for that regret now.

Up until January of this year, every company on earth wanted that ethereal Internet multiple. Except America Online. I guess you needed to be the biggest dot-com of all to see the unraveling coming. Case and Pittman turned out to be truer visionaries than anyone ever imagined. They were the only two never fooled by the whole mania. They got out at the top. Congratulations. Nice call! ▬

James J. Cramer is manager of a hedge fund and co-founder of TheStreet.com. At time of publication, his fund had positions in America Online, Cisco, IBM, Intel, Nortel, Sun Microsystems, TheStreet.com, Viacom, and Yahoo! His fund often buys and sells securities that are the subject of his columns, both before and after the columns are published, and the positions that his fund takes may change at any time. Under no circumstances does the information in this column represent a recommendation to buy or sell stocks. Cramer's writings provide insights into the dynamics of money management and are not a solicitation for transactions. While he cannot provide investment advice or recommendations, he invites comments at jjcletters@thestreet.com.

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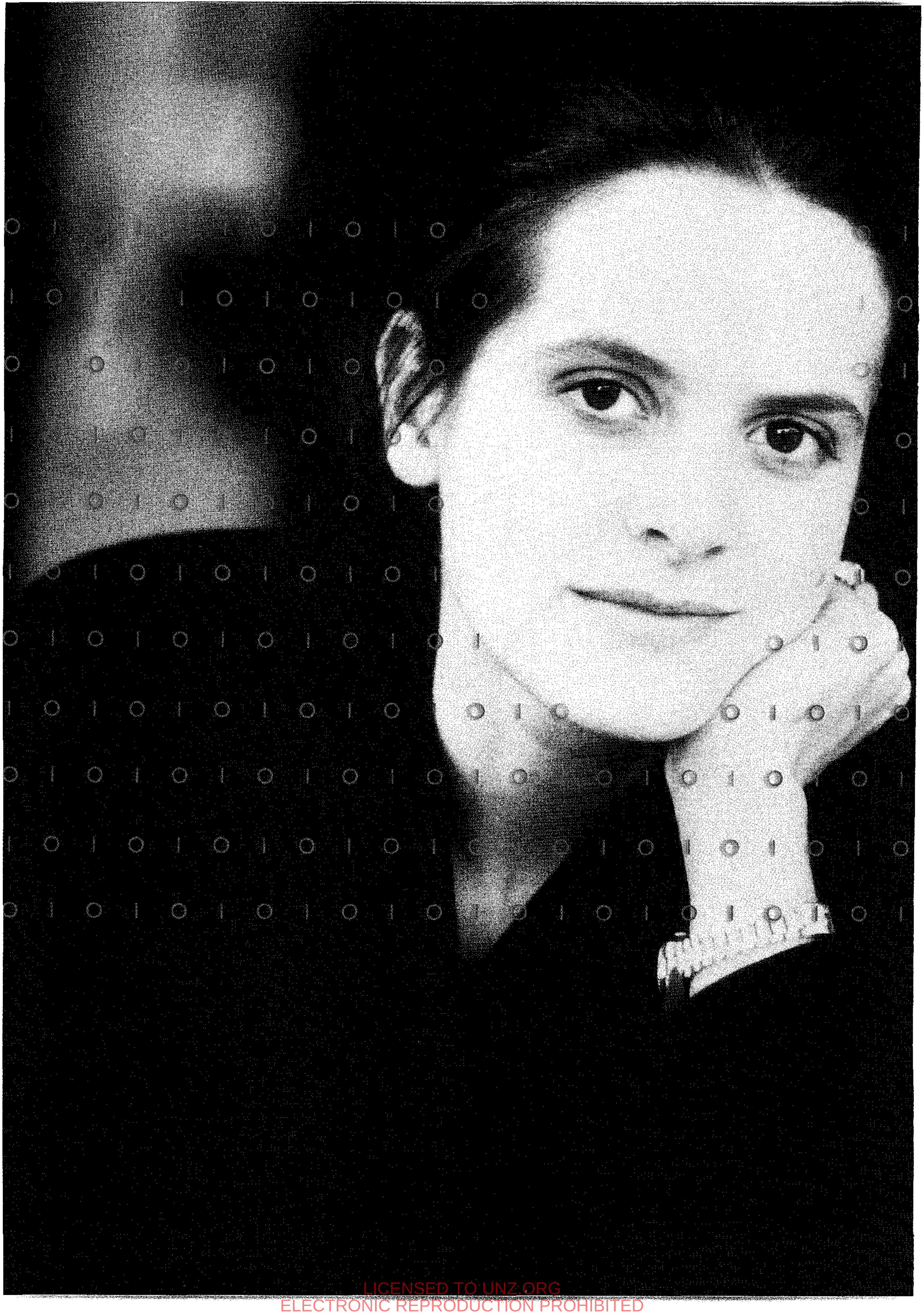

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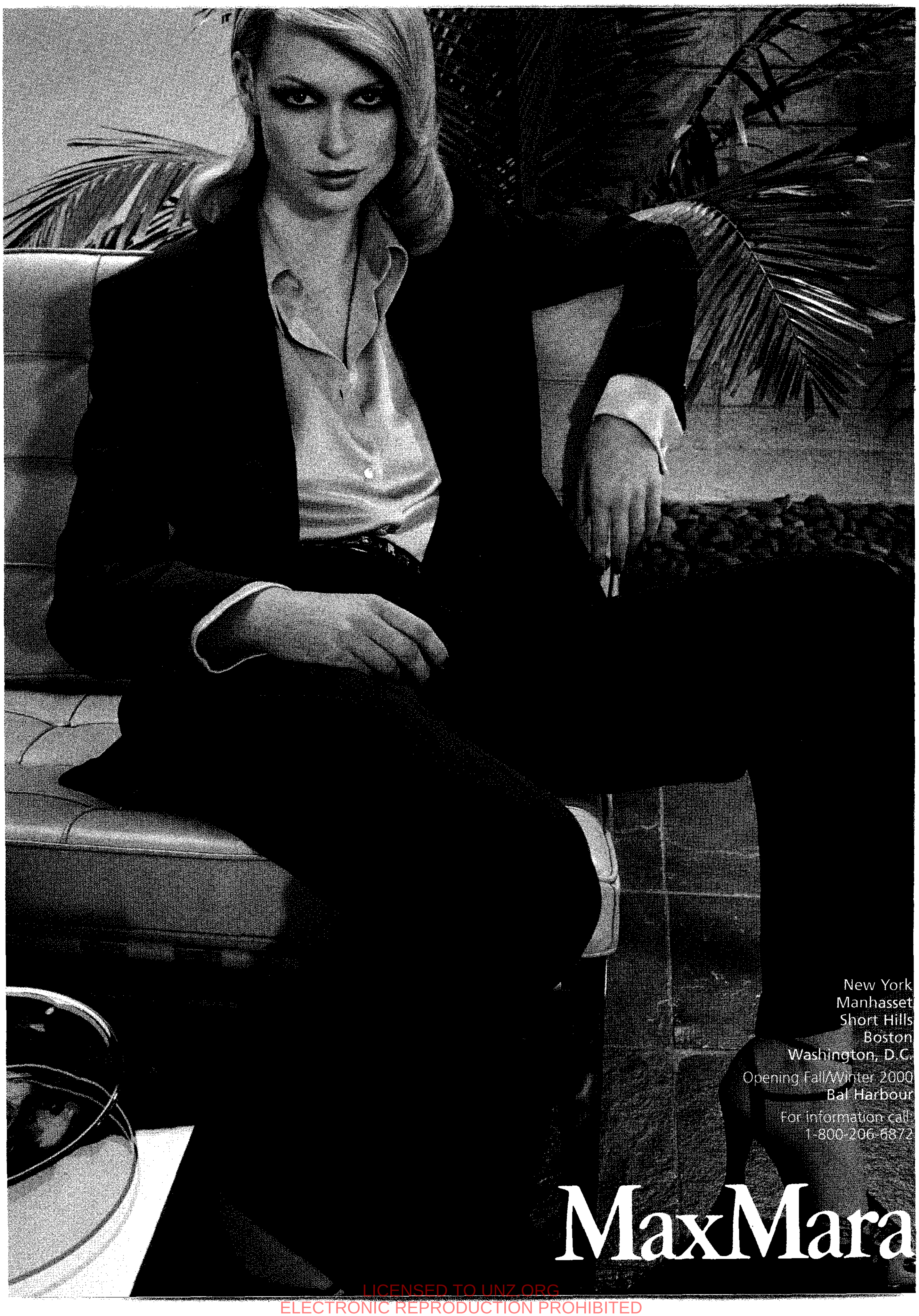

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FALL FASHION

BY MARK HOLGATE

This doesn't happen to be one of those moments of divine inspiration ("It's *Tess of the D'Urbervilles* via Tibet! It's genius!") in the fashion world. Count your blessings. Instead, what you'll find on the racks this fall are wearable clothes energized with a rich accessory: a velvet flower pinned to a lapel, an assemblage of oversize gold chains. They're made for a woman with confidence (look at the hard-edged eighties-inspired slim skirts and leather), with a job (suits, which attended their own funeral only a few seasons ago, have risen again), and with a great imagination. In other words, it's a perfect season for New York.

PRODUCED BY
JORDAN SCHAPS

Fashion market editor:
Shyama Patel
Assistant fashion editor:
Danica Wilcox
Fashion assistants: Jane Herman,
Mary Catherine Sharman,
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Production assistant: Karl Hewig

Edited by Meredith Kahn

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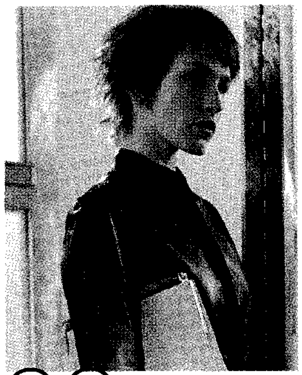
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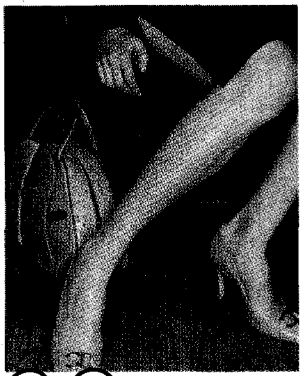
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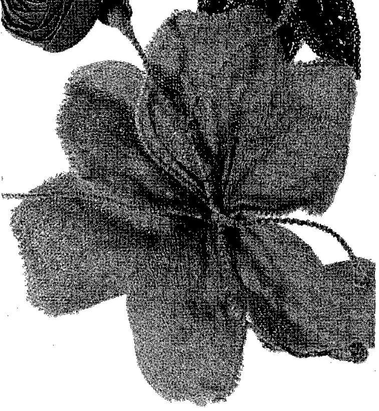
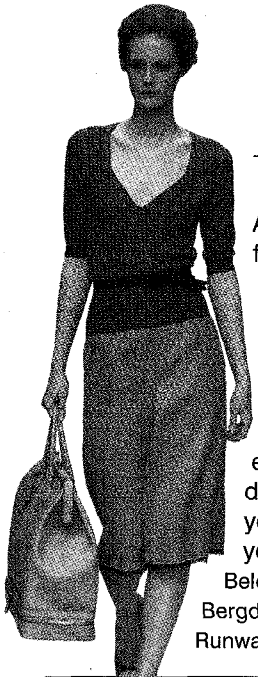
THE HIT LIST

Seven of the fashion essentials—from the bag to the belt to the boutonniere—you'll need to get by this fall. By Mark Holgate

PHOTOGRAPHED BY
CATHY CRAWFORD

Fashion editor: Danica Wilcox
Fashion assistant: Jane Herman

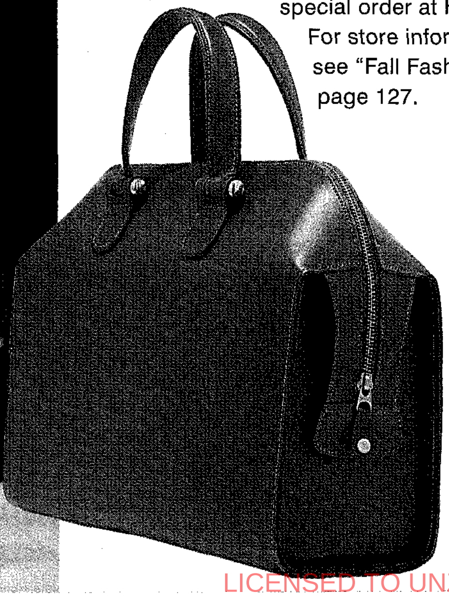




THE MALE BAG

Are you man (or woman) enough to carry one of fall's generously proportioned, handheld bags? Perhaps inspired by Jeffrey's Jeffrey Kalinsky, who carries a Birkin, Hermès has introduced a man-size version of its classic bag. Miuccia Prada sent a woman's holdall down the runway that looked pretty similar to the ones the guys carried in her men's show a few months earlier. Bill Amberg's offering might bend gender definitions just enough: Think briefcase if you're a guy, a purse that carries everything if you're a girl.

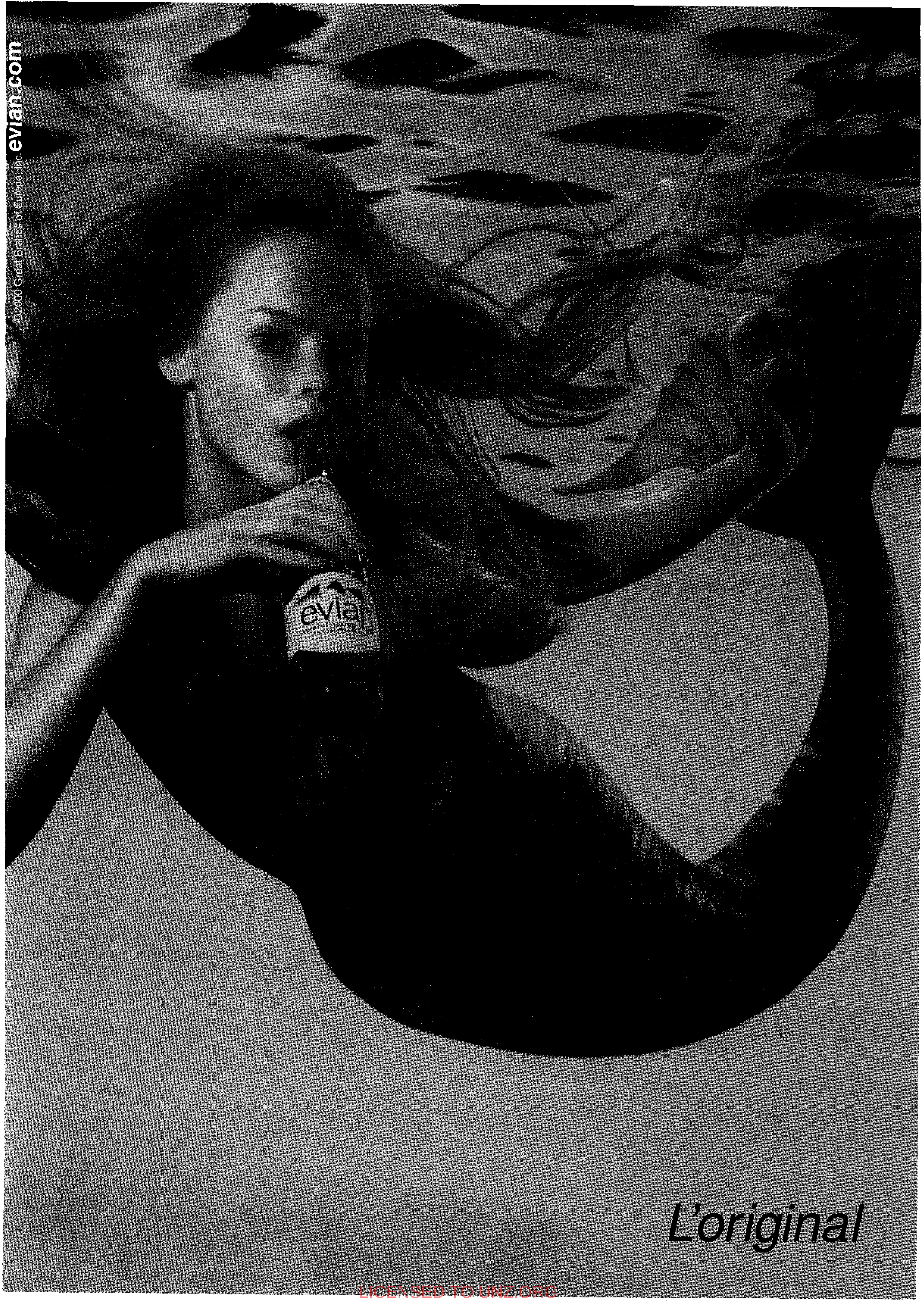
Below right: Bag by Bill Amberg, $720 at Bill Amberg and Bergdorf Goodman.
Runway, top: Bag by Prada, $1,320 at Prada stores.
Runway, bottom: Bag by Hermès, $7,750 by special order at Hermès.
For store information, see "Fall Fashion A–Z," page 127.



FLOWERS

This isn't your old prom corsage. Flowers—pinned to the lapel or at the waist—showed up everywhere on the runways. Whether used to soften a sharp suit or add a touch of whimsy to a ruffled dress, these blossoms won't fade with winter's onset. Those who love the surreal will opt for Clements Ribeiro's exotic sequin blooms; classicists, Chanel's camellia reworked in leather.

Clockwise from top right:
M&J Trimmings, $19.98 at M&J Trimmings.
Jin Guang, $6 at Jin Guang Import+Export Corp.
Allessandro Dell'Acqua, $120 at Barneys New York.
Chanel, $275 at Chanel.
Clements Ribeiro (to order, call 011-44-20-7490-7719).
Patricia Field, $32 at Patricia Field.
Zalia, $95 at Zero.
Runway: Flower by Lawrence Steele.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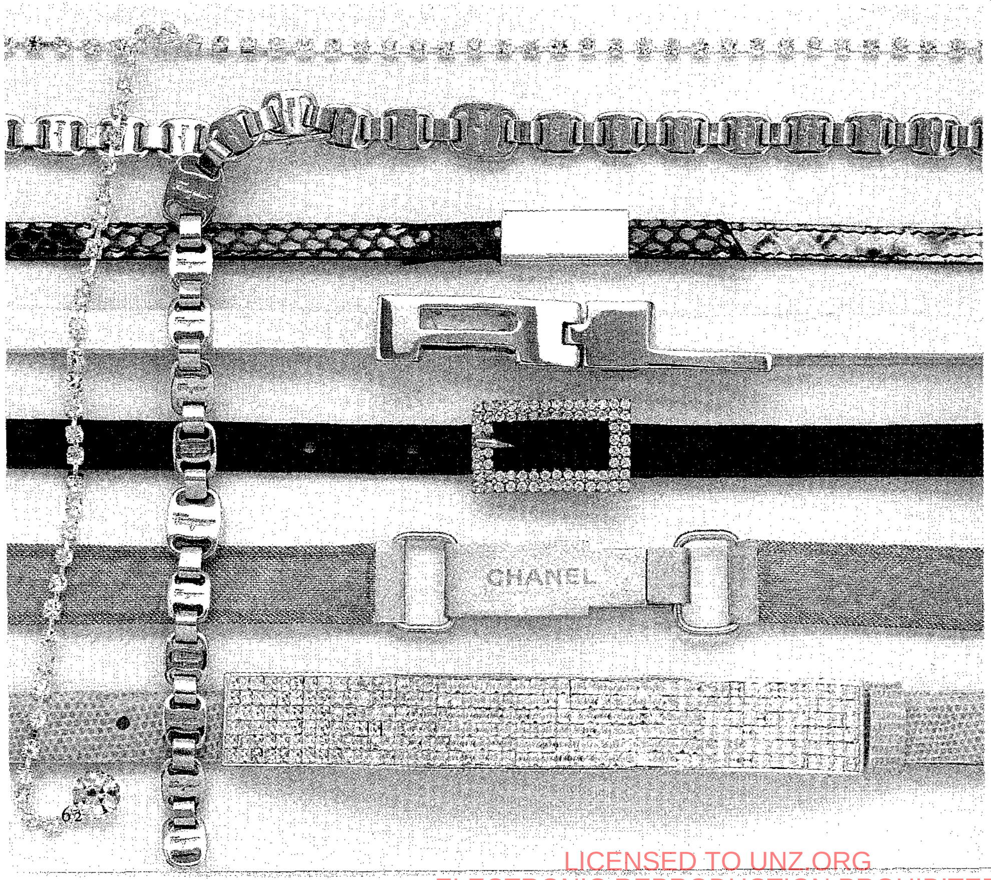
THE HIT LIST

GLOVES

This fall, the gloves are most definitely *on.* Be they classic driving-style or punk-inspired cut-offs, they'll keep your mitts warm (not to mention stylish).

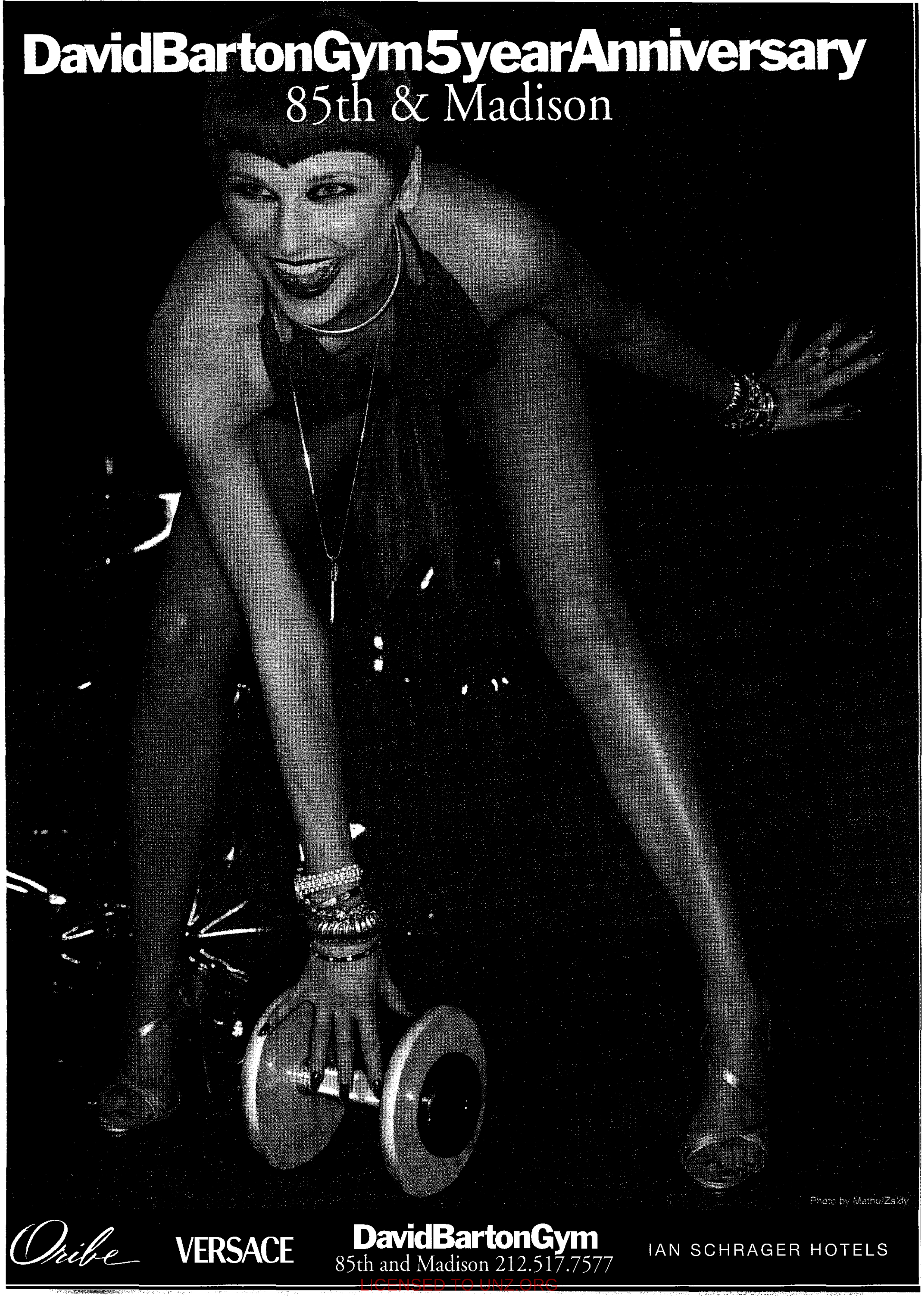
Clockwise from top left:
Valentino Garavani, $280 at Valentino.
Hermès, $395 at Hermès.
Miu Miu, $188 at Miu Miu.
Ursule Beaugeste, $225 at DKNY.
LaCrasia, $100 at LaCrasia stores.
Louis Vuitton, $250 at Louis Vuitton.



BELTS

They're a cinch—tightening the waistband on everything from a slim sweater to a square-shouldered jacket. Fall's waist land features gold chains, strands of rhinestones, and bands with the glitziest of buckles.

From top:
Bettina Duncan, $78 at Henri Bendel.
Salvatore Ferragamo, $340 at Salvatore Ferragamo.
Jutta Neumann, $145 at Jutta Neumann.
Ralph Lauren Collection, $295 at Polo Ralph Lauren.
Alberta Ferretti, $150 at select Neiman Marcus stores.
Chanel, $445 at Bergdorf Goodman.
Valentino Garavani, $704 at Valentino.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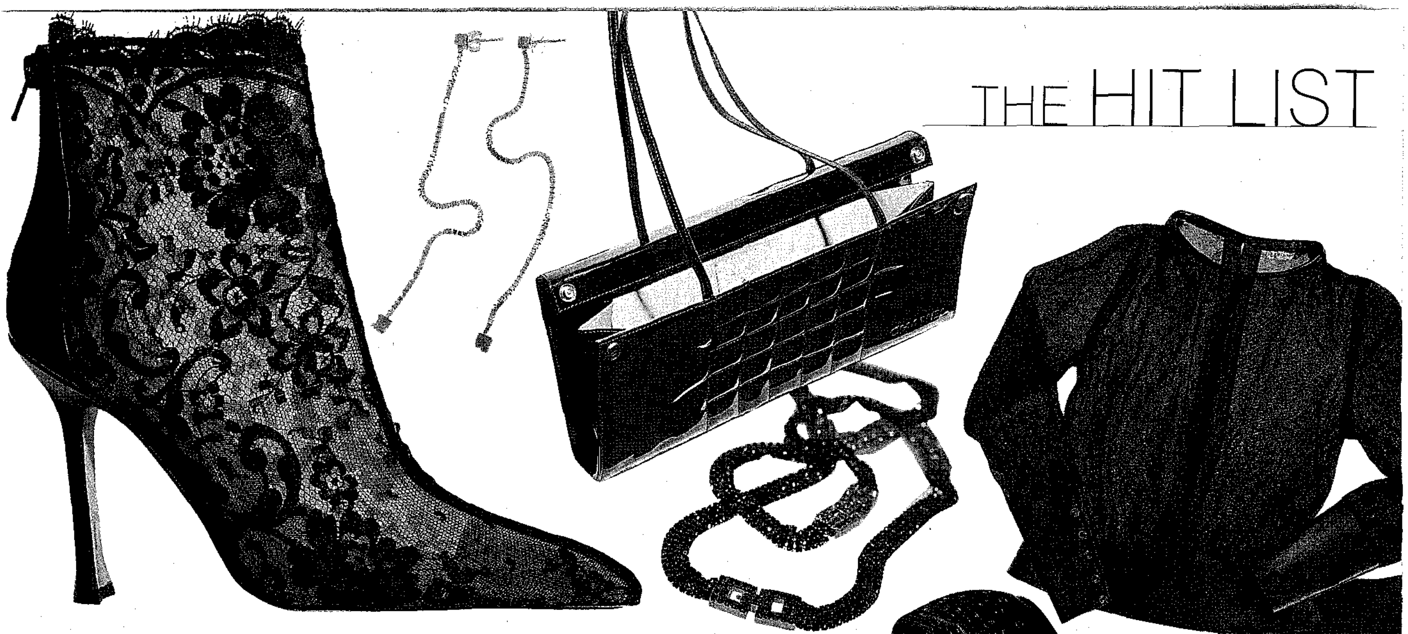

PIERRE
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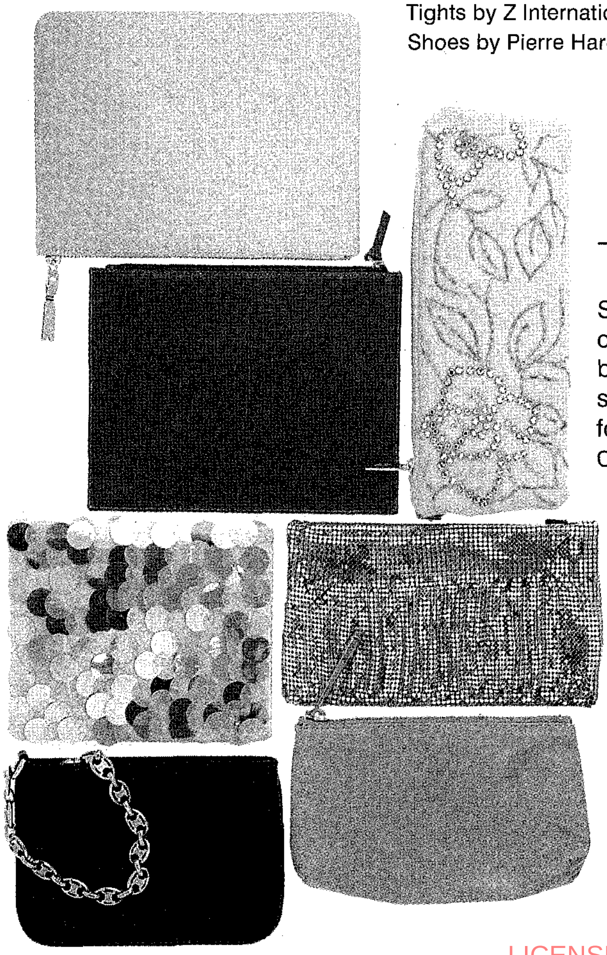
EIGHTIES

No city partied more in the eighties than New York, which might explain why the look of the Danceteria era (black lace, ankle boots, fishnets) is so at home here. For latter-day Madonna wannabes, any—or preferably all—of the following are must-haves.

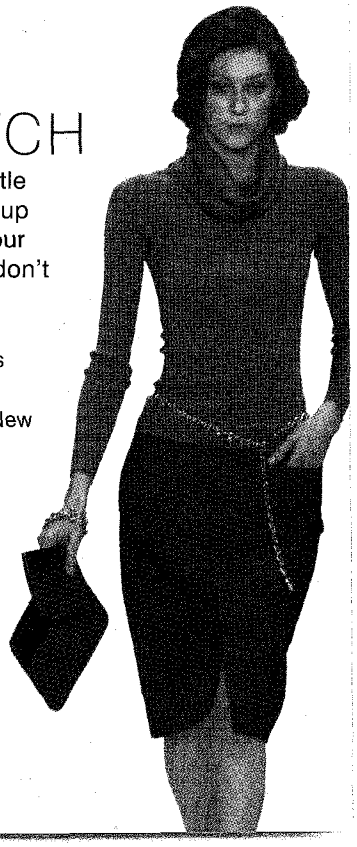
Clockwise from top left:
Boots by Manolo Blahnik, $795 at Manolo Blahnik.
Earrings by Janis Savitt, $565 at Bergdorf Goodman.
Bag by Chanel, $895 at Chanel.
Belt (made from bracelets joined together) by Swarovski, $125 each at Bloomingdale's and Macy's.
Blouse by Lizzy Disney, $654 at Kirna Zabête.
Beret by Lola, $36 at Saks Fifth Avenue.
Tights by Z International, $10 at Trash-and-Vaudeville.
Shoes by Pierre Hardy, $312 at Barneys New York.

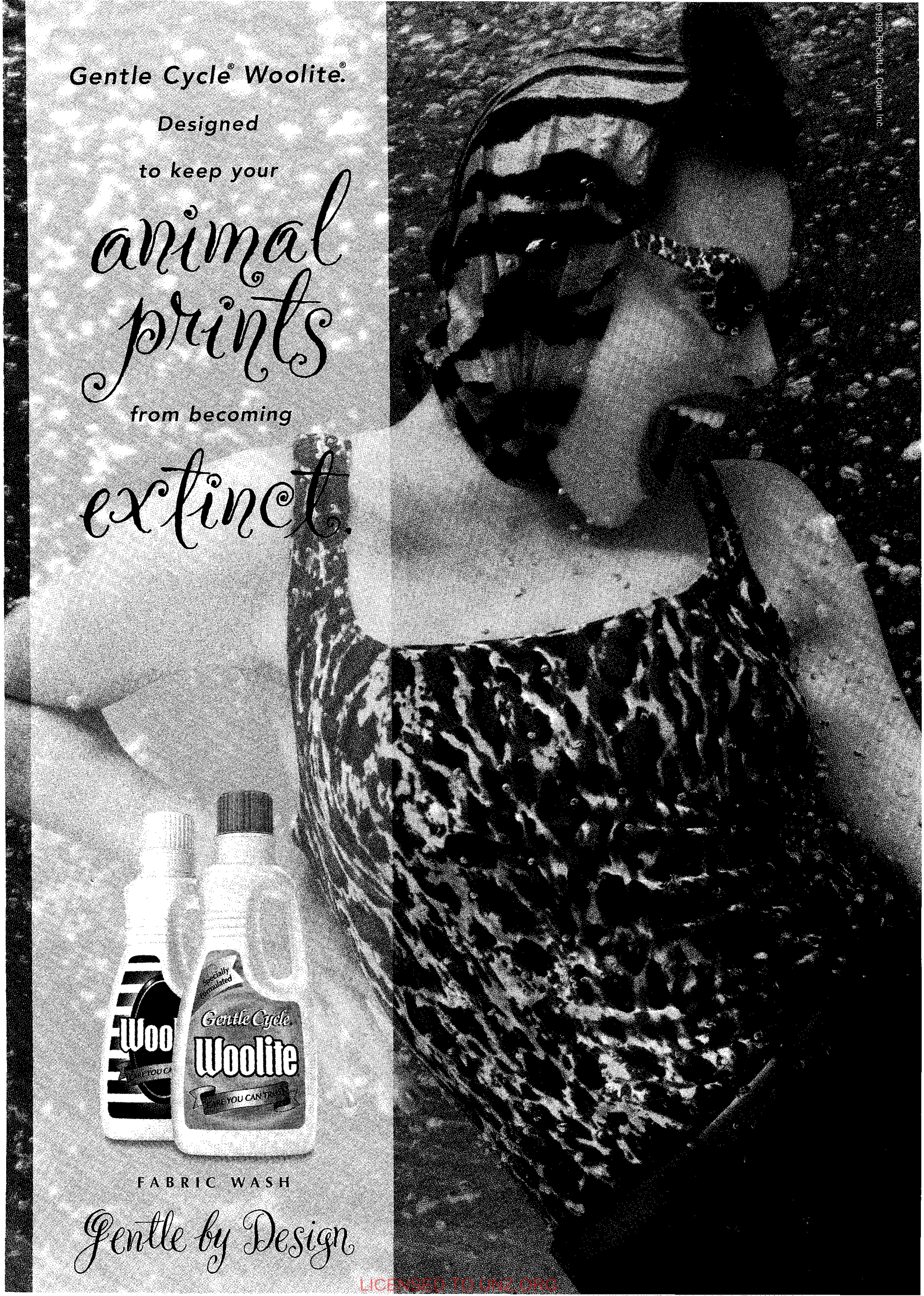


THE MINI-CLUTCH

Sometimes, smaller *is* better. A chic little clutch can do daytime duty as a makeup bag—and work after-hours to stash your spare change and your StarTac. Just don't forget it in the taxi . . .

Clockwise from top left:
Comme des Garçons, $90 at Comme des Garçons.
Valentino Garavani, $1,060 at Barneys New York and Valentino.
Noir, $68 at Henri Bendel and Macy's.
Marc Jacobs, $85 at Barneys New York, Bergdorf Goodman, and Marc Jacobs.
Celine, $300 by special order at Celine.
Moyna, $55 at Tracy Feith.
Kate Spade, $125 at Kate Spade.
Runway: Bags by Celine, $375 and $425 at Celine.

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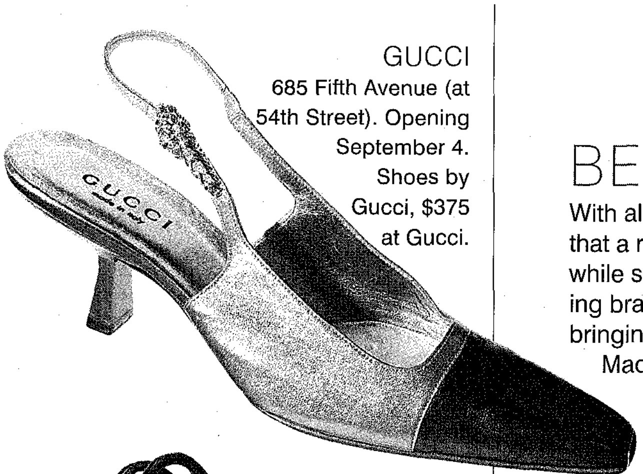
THE HIT LIST

BEST IN STORE

With all the money being flashed around New York, it's no surprise that a rash of new boutiques will open in the next few months. And while some of fashion's biggest names are establishing branches in SoHo, a new generation is bringing its goods to that bastion of chic: Madison Avenue. Perhaps the new uptown is . . . uptown.



GUCCI

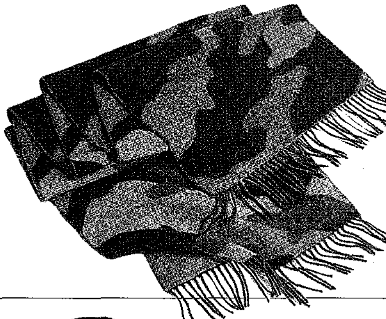
685 Fifth Avenue (at 54th Street). Opening September 4. Shoes by Gucci, $375 at Gucci.

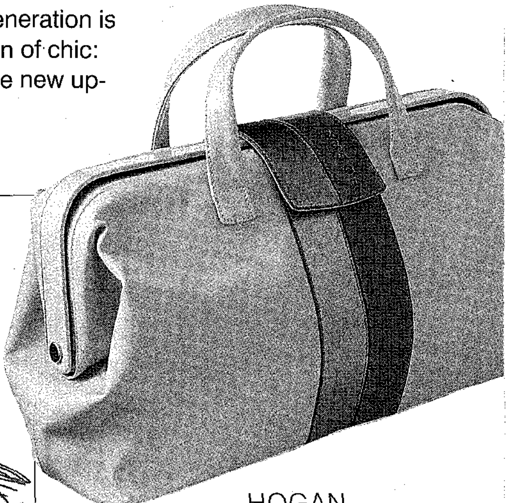
HERMÈS

691 Madison Avenue (at 62nd Street). Opening late August. Bag by Hermès, $17,400 by special order at Hermès.

HUGO BOSS

132 Greene Street. Opening in September. Scarf by HUGO Hugo Boss, $250 at HUGO Hugo Boss.



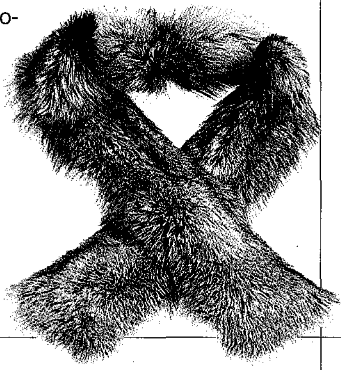


HOGAN

134 Spring Street. Opening September 20. Bag by Hogan, $690 at Hogan.

MICHAEL KORS

974 Madison Avenue (at 76th Street). Opening September 20. Boa by Michael Kors for Polo-georgis, $895 at Michael Kors and Neiman Marcus.



MARC JACOBS (men's store)

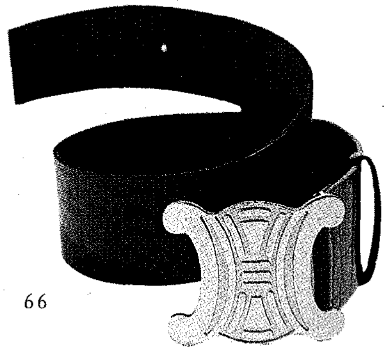
403 Bleecker Street. Opening September 18. Bag by Marc Jacobs, $960 at Barneys New York, Bergdorf Goodman, and Marc Jacobs.

LOUIS VUITTON

703 Fifth Avenue (at 55th Street). Opening December. Crocodile loafers, $1,400 at Louis Vuitton SoHo.

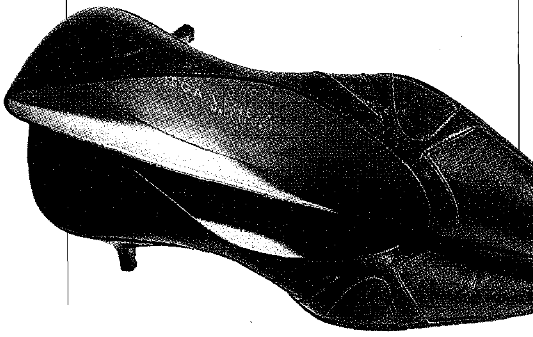
CELINE

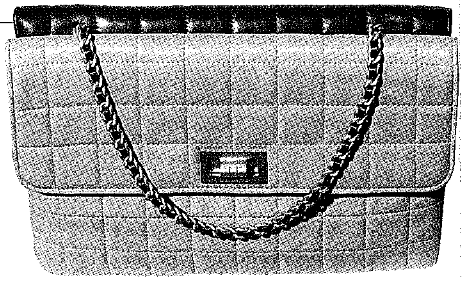
667 Madison Avenue (at 61st Street). Now open. Belt by Celine, $350 at Bergdorf Goodman and Celine.



BOTTEGA VENETA

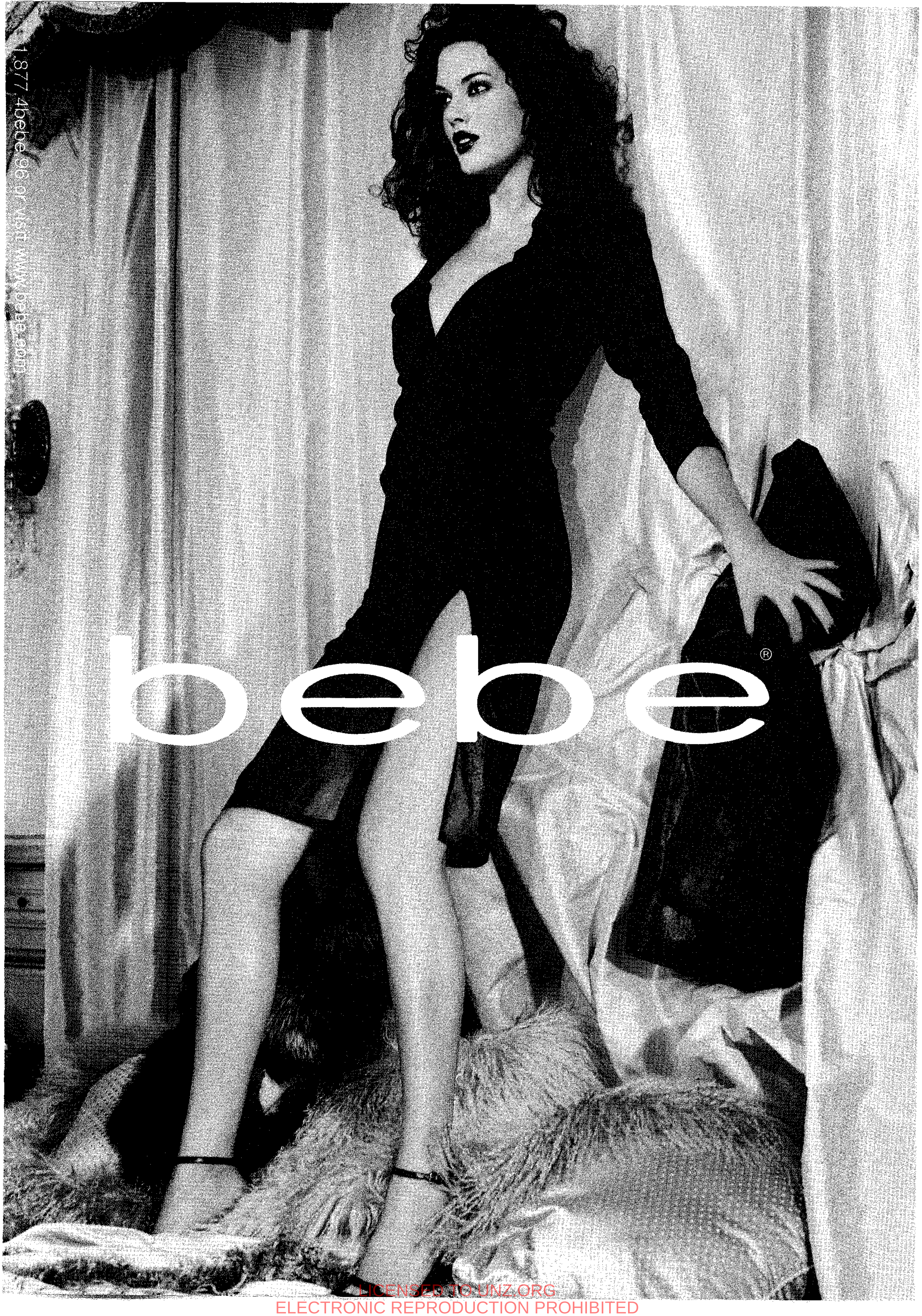
118 Wooster Street. Opening in October. Shoes by Bottega Veneta, $330 at Bottega Veneta.





CHANEL

139 Spring Street. Opening late November. Bag by Chanel, $990 at Bergdorf Goodman and Chanel.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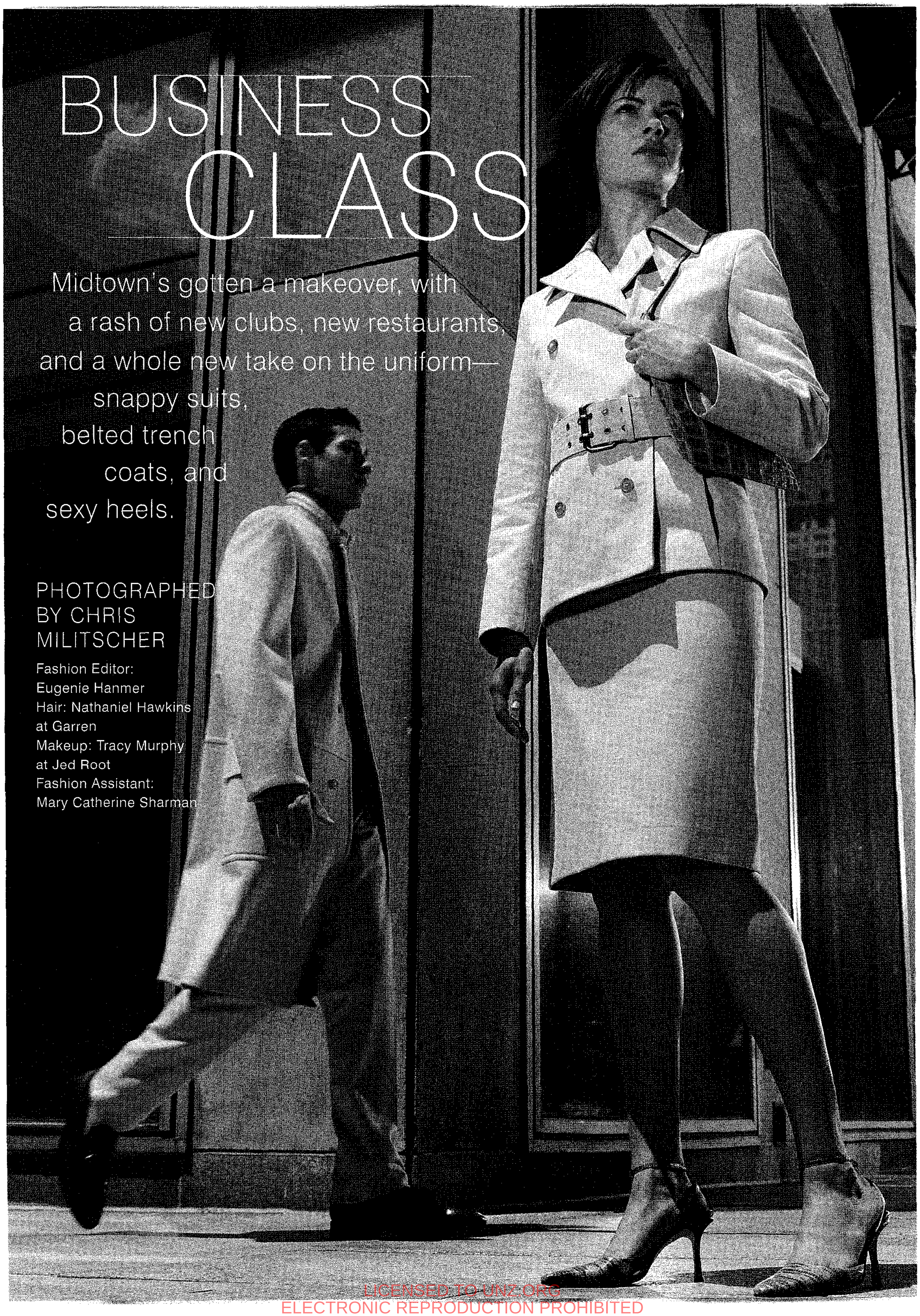

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Hair: Nathaniel Hawkins
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Makeup: Tracy Murphy
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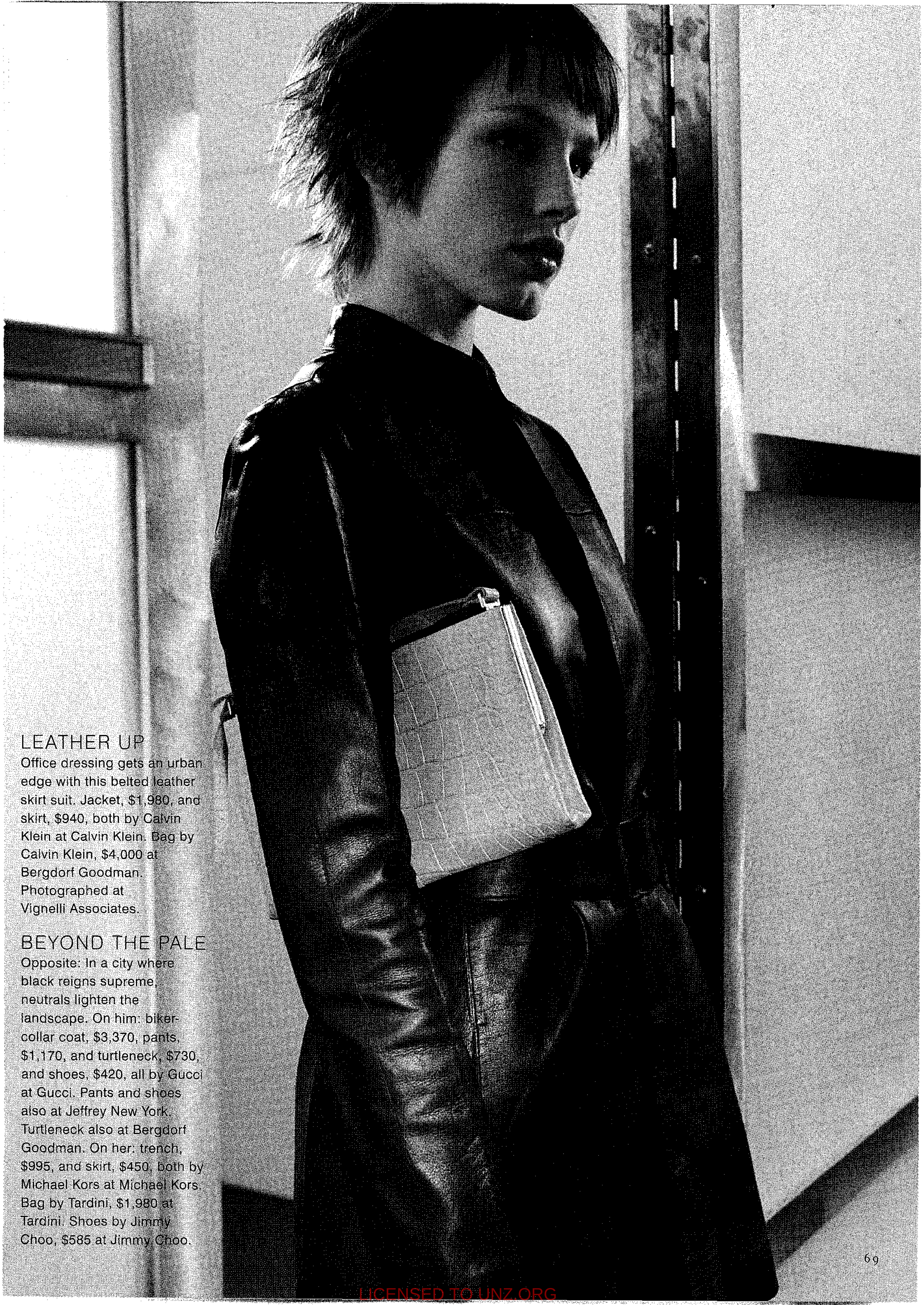
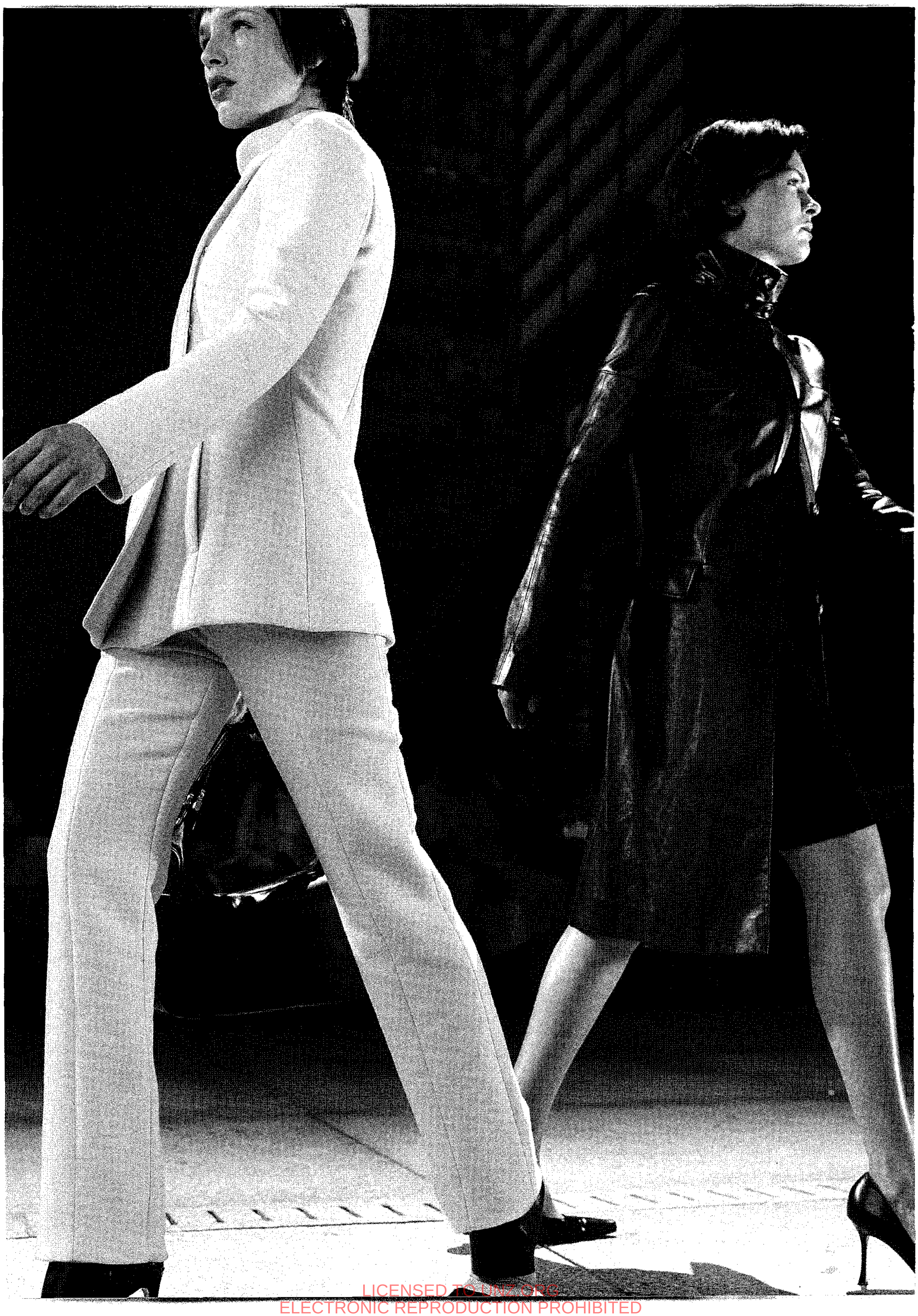


LEATHER UP

Office dressing gets an urban edge with this belted leather skirt suit. Jacket, $1,980, and skirt, $940, both by Calvin Klein at Calvin Klein. Bag by Calvin Klein, $4,000 at Bergdorf Goodman. Photographed at Vignelli Associates.

BEYOND THE PALE

Opposite: In a city where black reigns supreme, neutrals lighten the landscape. On him: biker-collar coat, $3,370, pants, $1,170, and turtleneck, $730, and shoes, $420, all by Gucci at Gucci. Pants and shoes also at Jeffrey New York. Turtleneck also at Bergdorf Goodman. On her: trench, $995, and skirt, $450, both by Michael Kors at Michael Kors. Bag by Tardini, $1,980 at Tardini. Shoes by Jimmy Choo, $585 at Jimmy Choo.



PERSONAL BUSINESS

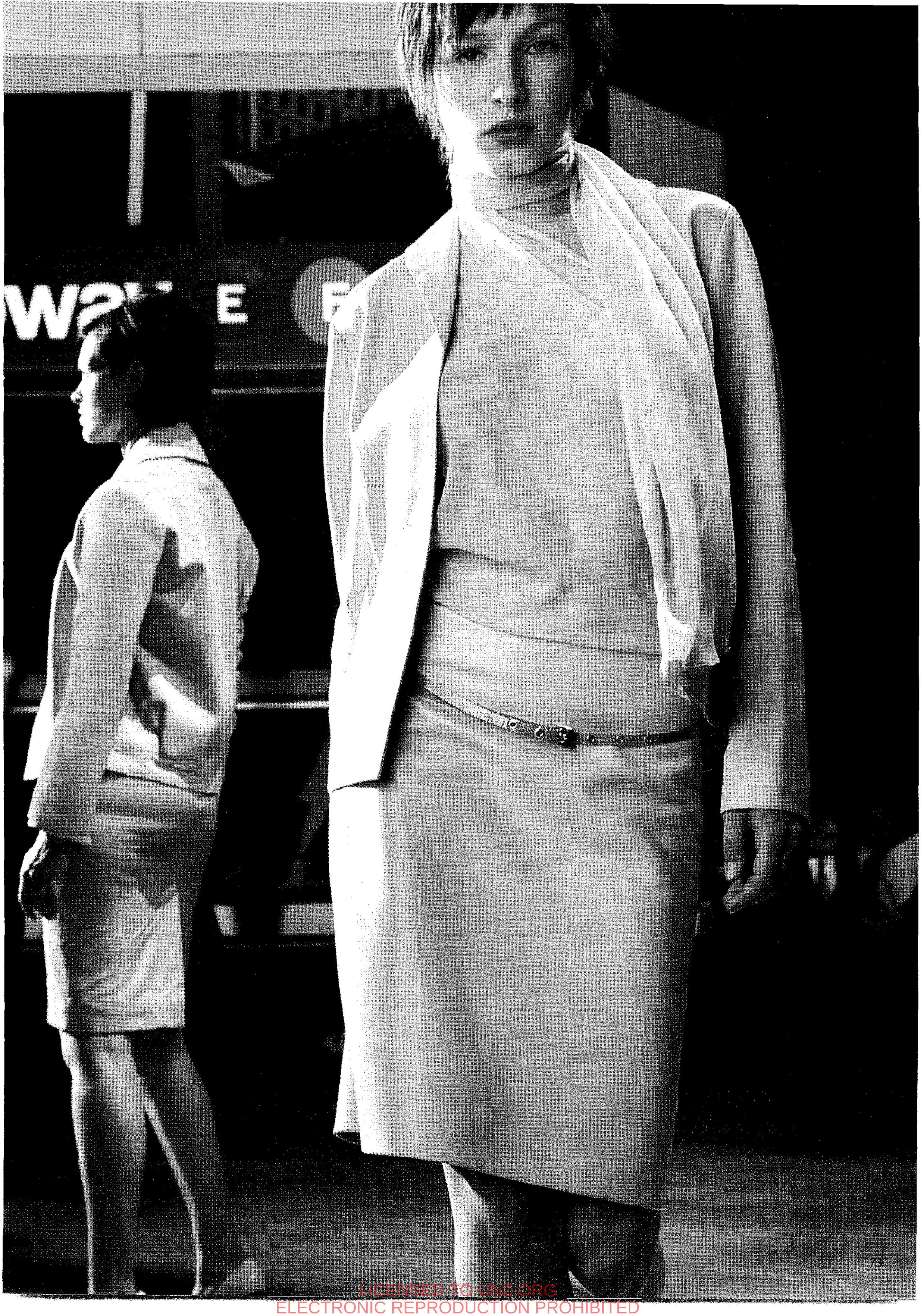
Your first step to finding the perfect nine-to-five look? Try a belted sweater and skirt. Sweater, $695, skirt, $550, and belt, $95, all by Ralph Lauren Collection at Polo Ralph Lauren. Sweater and skirt also at Bloomingdale's and Lord & Taylor. Bag by Hogan, $690 at Hogan. Shoes by Manolo Blahnik, $395 at Manolo Blahnik. Bangles by Elsa Peretti for Tiffany & Co., $1,250 each at Tiffany & Co. Photographed at Vignelli Associates.

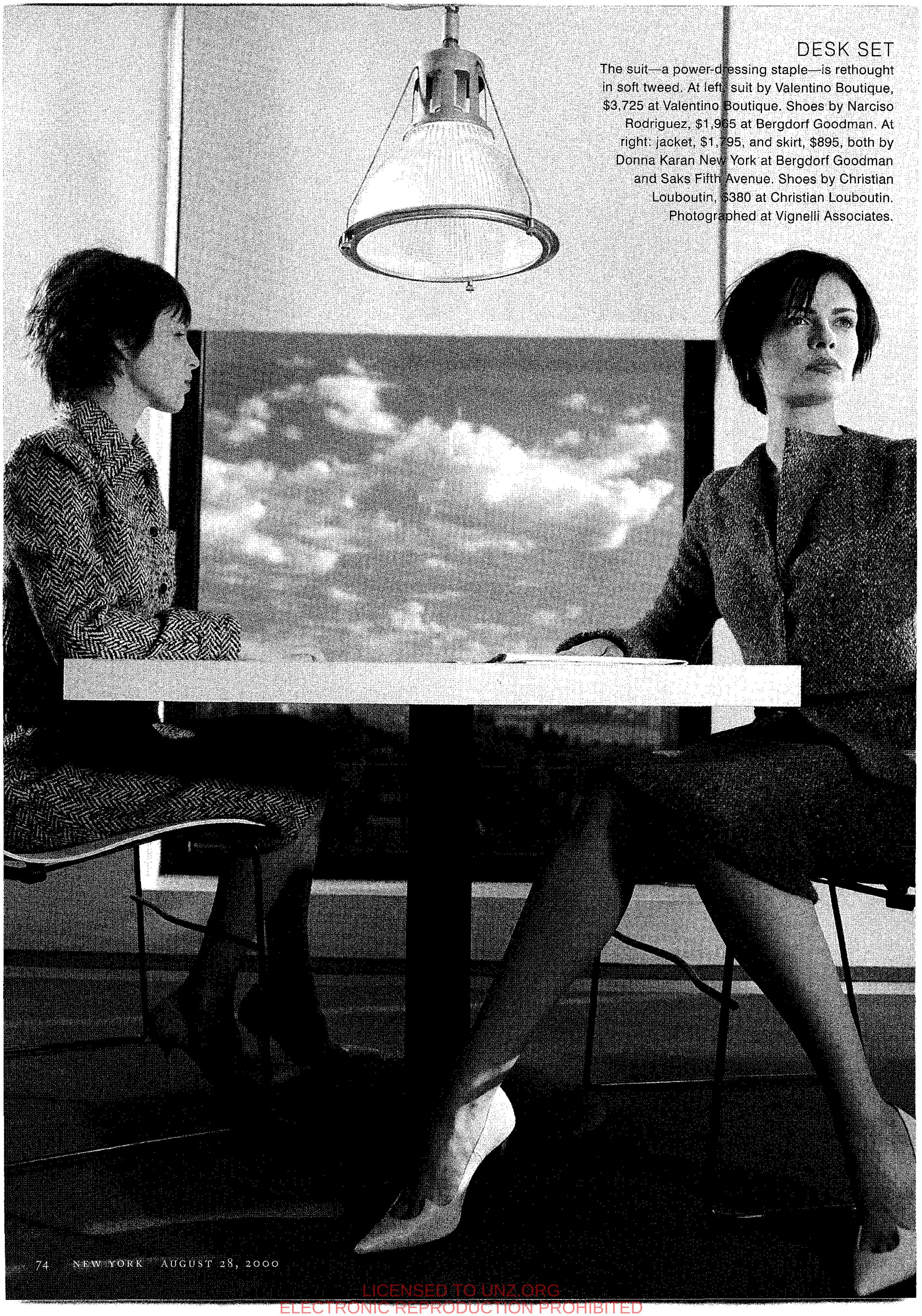
WALK THIS WAY

Opposite: The pant suit and leather coat are two strong power plays for fall. These score extra points with a lean cut, a high neck, and concealed fastenings. At left, jacket, $2,505, and pants, $650, both by Narciso Rodriguez at Barneys New York and Bergdorf Goodman. Boots by Chanel, $545 at Chanel. Bag by Tod's, $950 at Bergdorf Goodman and Tod's. At right, coat, $2,500, and skirt, $600, both by Carolina Herrera at Bergdorf Goodman and Carolina Herrera. Pumps by Manolo Blahnik, $415 at Manolo Blahnik.

STYLE EXPRESS

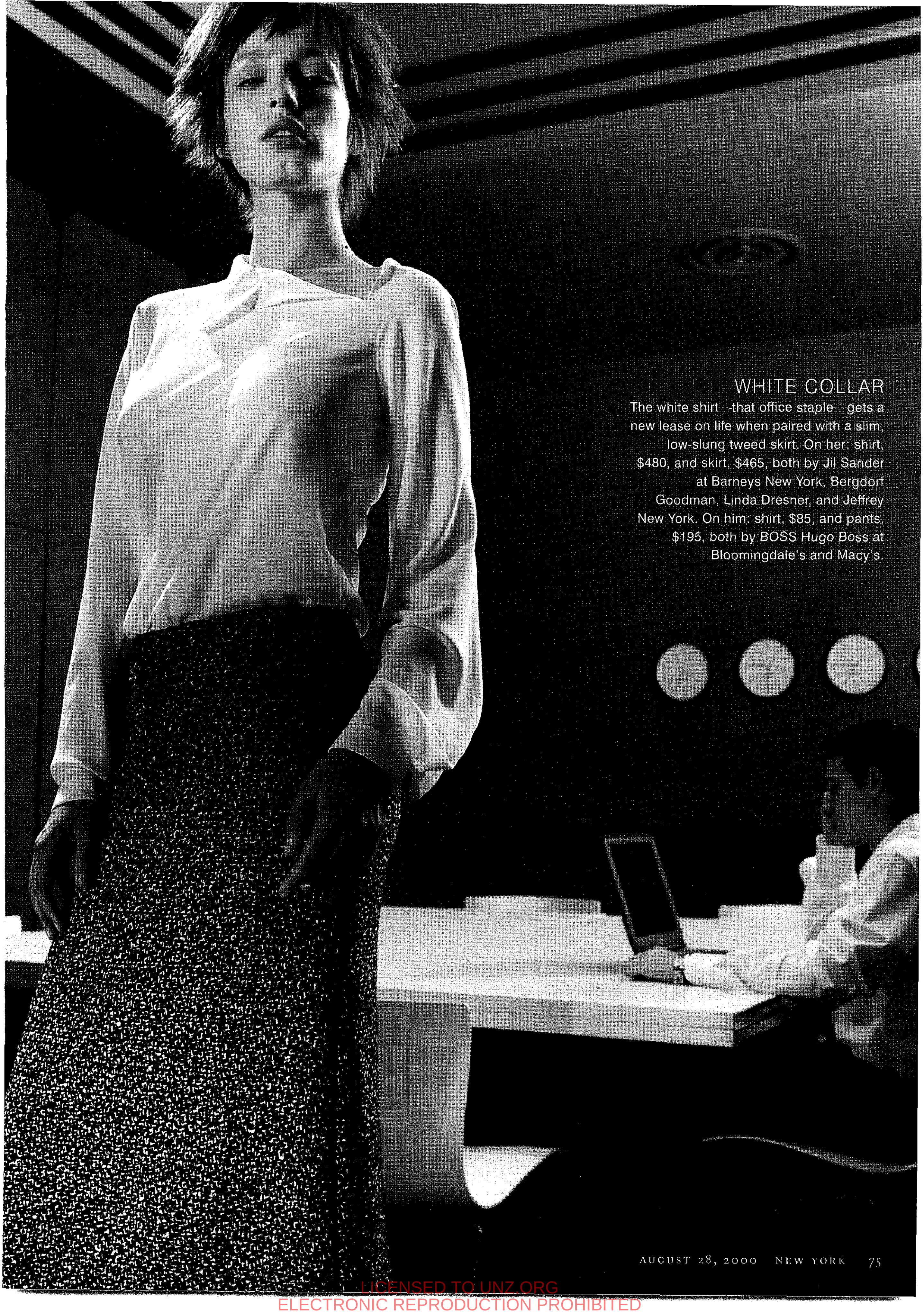
Grab the E-train and a whole new take on the suit: For women, it's reworked in pearlescent cream leather; for men, the addition of a sporty belt makes that classic three-button much less formal. At left: jacket, $1,070, pants, $590, and shirt, $450, all by Helmut Lang at Helmut Lang. Belt by Calvin Klein, $110 at Calvin Klein and Macy's. Center: jacket, $1,238, and skirt, $1,043, both by Costume National at Barneys New York, Bergdorf Goodman, and Costume National. Shoes by Christian Louboutin, $380 at Christian Louboutin. At right: jacket, $1,750, skirt, $1,000, and bodysuit (by special order), all by Louis Vuitton at Louis Vuitton SoHo.





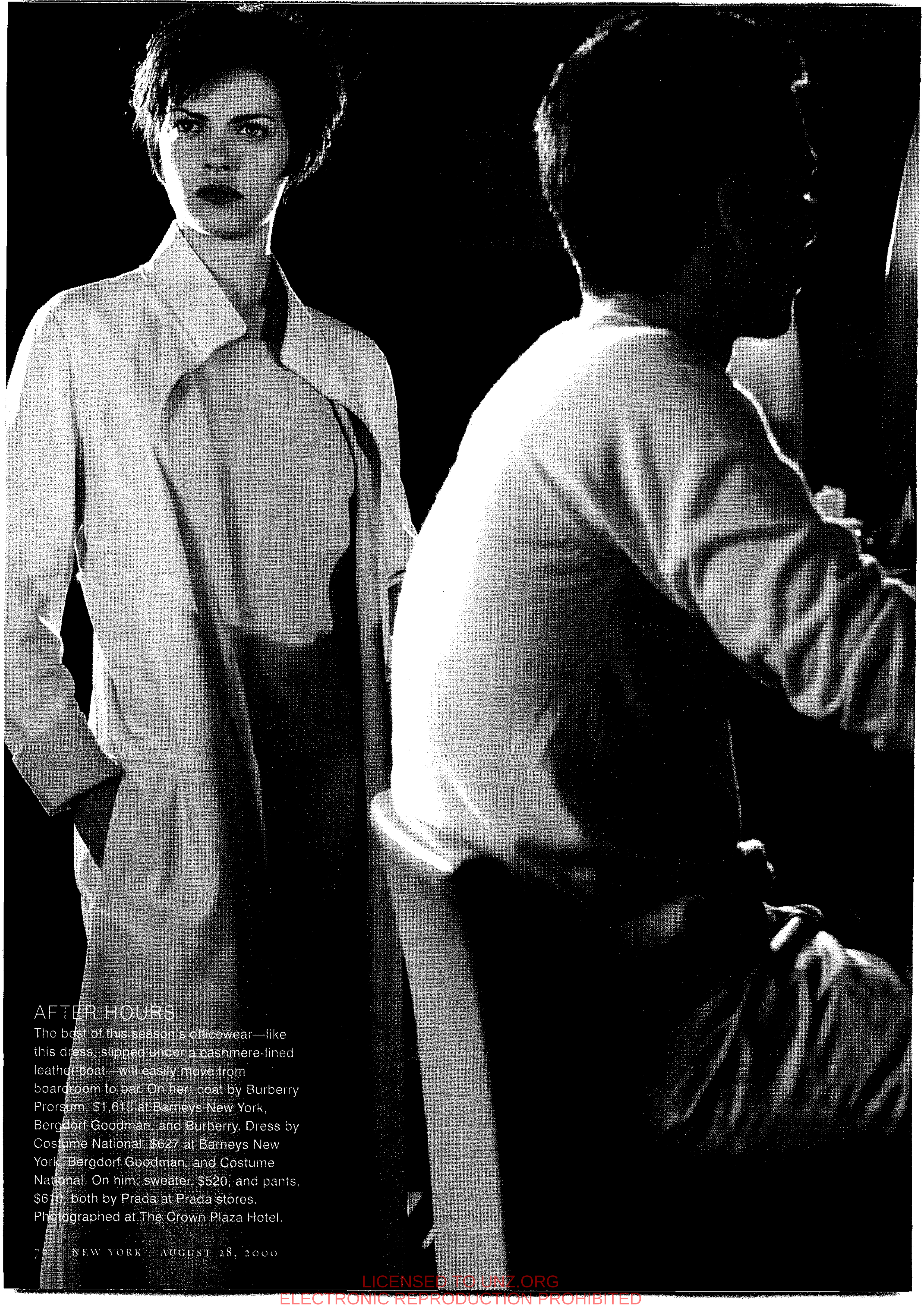
DESK SET

The suit—a power-dressing staple—is rethought in soft tweed. At left: suit by Valentino Boutique, $3,725 at Valentino Boutique. Shoes by Narciso Rodriguez, $1,965 at Bergdorf Goodman. At right: jacket, $1,795, and skirt, $895, both by Donna Karan New York at Bergdorf Goodman and Saks Fifth Avenue. Shoes by Christian Louboutin, $380 at Christian Louboutin. Photographed at Vignelli Associates.



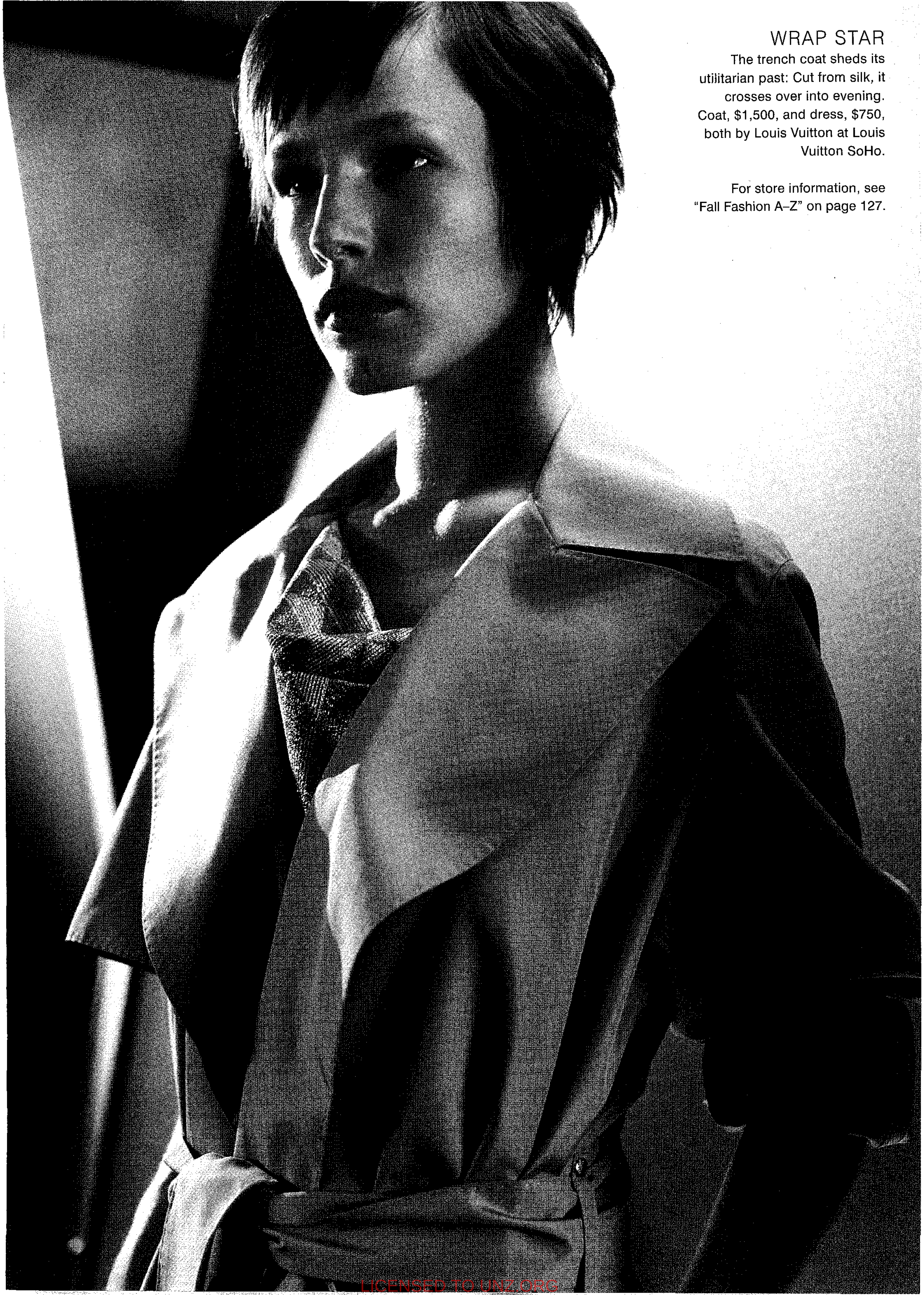
WHITE COLLAR

The white shirt—that office staple—gets a new lease on life when paired with a slim, low-slung tweed skirt. On her: shirt, $480, and skirt, $465, both by Jil Sander at Barneys New York, Bergdorf Goodman, Linda Dresner, and Jeffrey New York. On him: shirt, $85, and pants, $195, *both by BOSS Hugo Boss* at Bloomingdale's and Macy's.



AFTER HOURS

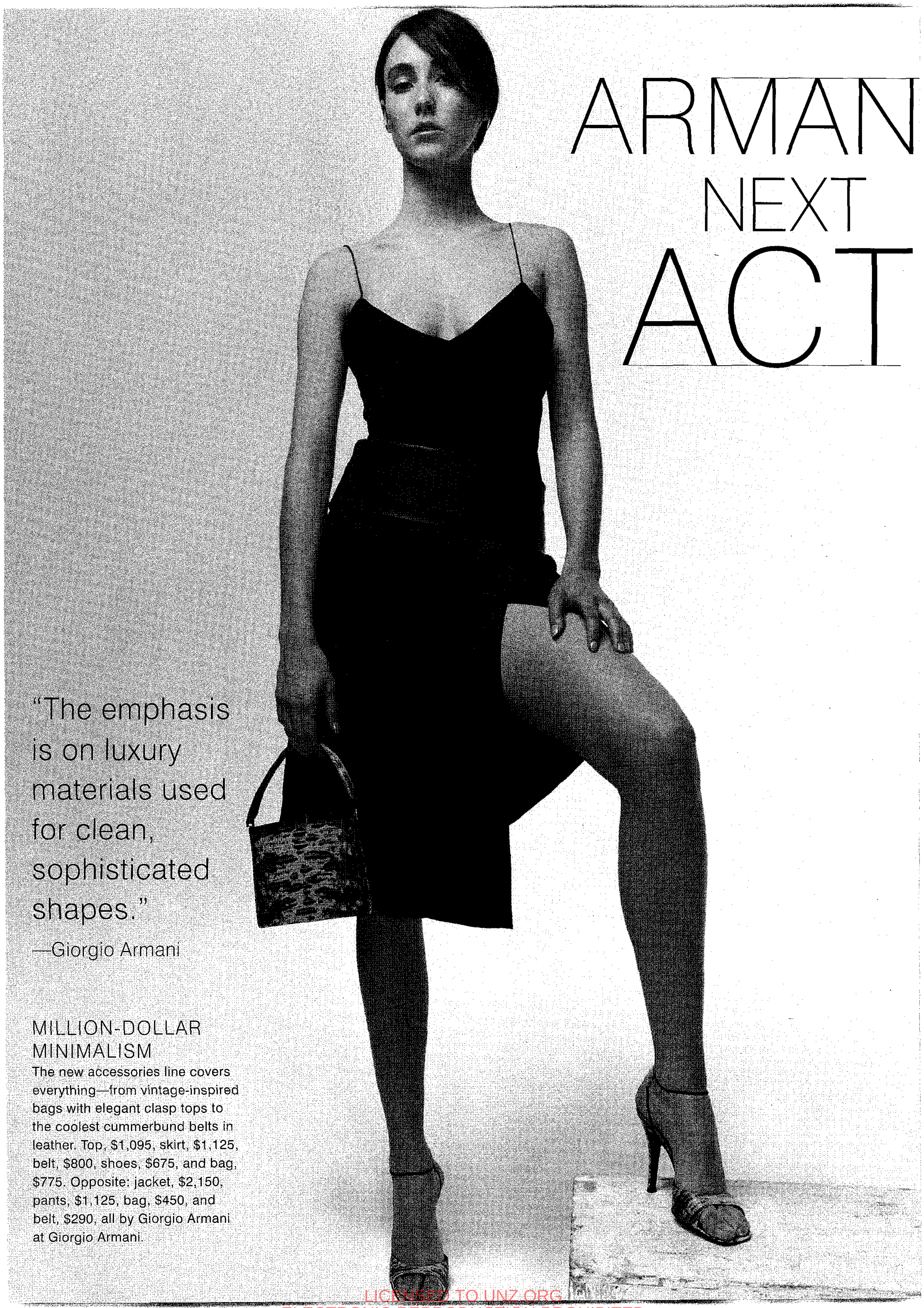
The best of this season's officewear—like this dress, slipped under a cashmere-lined leather coat—will easily move from boardroom to bar. On her: coat by Burberry Prorsum, $1,615 at Barneys New York, Bergdorf Goodman, and Burberry. Dress by Costume National, $627 at Barneys New York, Bergdorf Goodman, and Costume National. On him: sweater, $520, and pants, $610, both by Prada at Prada stores. Photographed at The Crown Plaza Hotel.



WRAP STAR

The trench coat sheds its utilitarian past: Cut from silk, it crosses over into evening. Coat, $1,500, and dress, $750, both by Louis Vuitton at Louis Vuitton SoHo.

For store information, see "Fall Fashion A–Z" on page 127.



ARMAN
NEXT
ACT

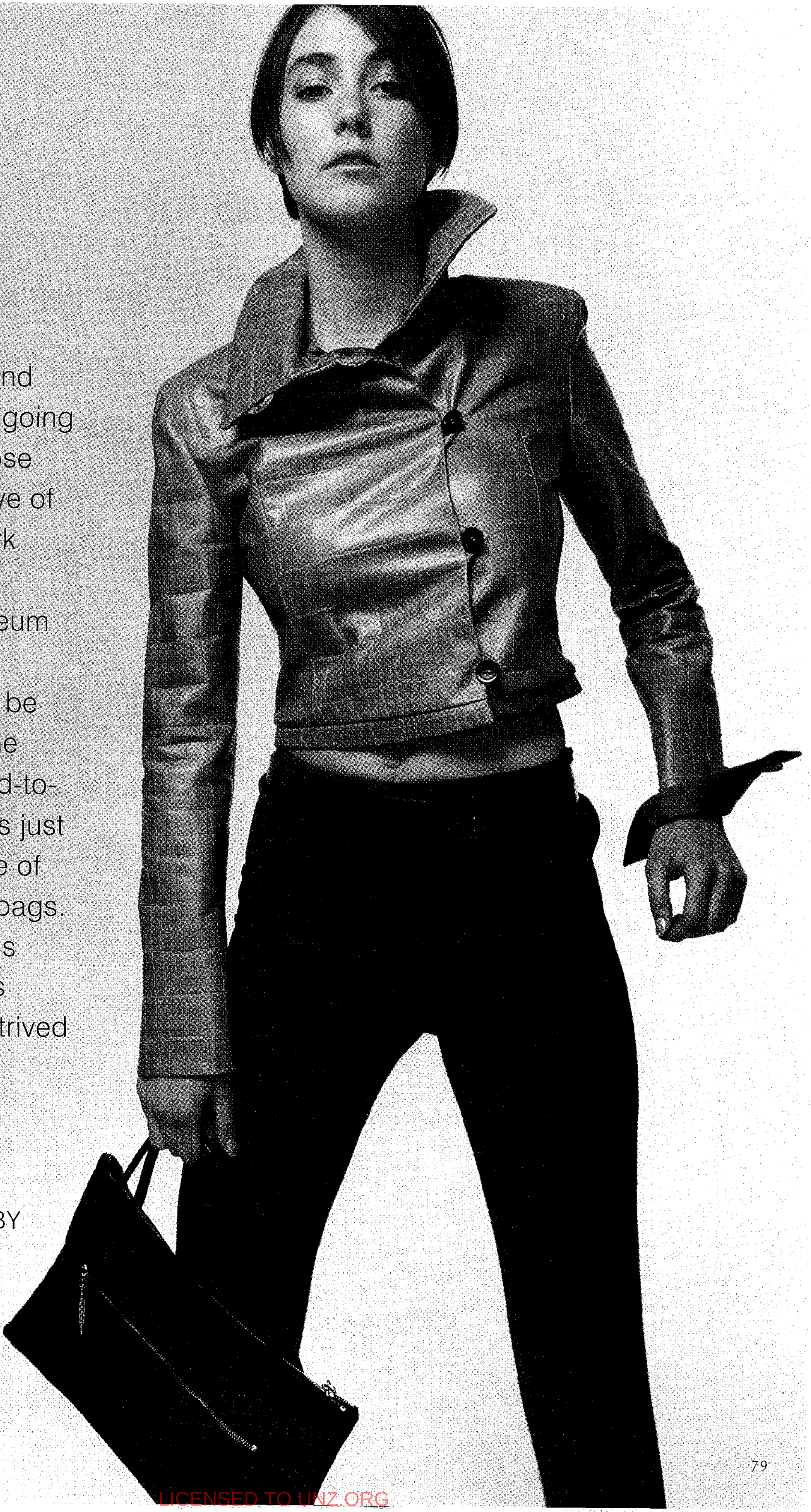
> "The emphasis is on luxury materials used for clean, sophisticated shapes."
>
> —Giorgio Armani

MILLION-DOLLAR MINIMALISM

The new accessories line covers everything—from vintage-inspired bags with elegant clasp tops to the coolest cummerbund belts in leather. Top, $1,095, skirt, $1,125, belt, $800, shoes, $675, and bag, $775. Opposite: jacket, $2,150, pants, $1,125, bag, $450, and belt, $290, all by Giorgio Armani at Giorgio Armani.

S

"I'm striving for uncomplicated elegance," says Giorgio Armani. And this fall, the city is going to get a double dose of it. A retrospective of the designer's work is opening at the Guggenheim Museum in October—and museumgoers will be able to navigate the spiral ramp in head-to-toe Armani: He has just debuted a new line of shoes, belts, and bags. Not surprisingly, his accessories are as classic and uncontrived as his clothes.



PHOTOGRAPHED BY
WALTER SASSARD

Fashion editor:
Eugenie Hanmer
Hair: Kevin Woon
at Jed Root
Makeup: Nick Barose
Fashion assistant:
Danica Wilcox

“My favorite
material is the
patent leather we
used for shoes
and bags.”

TOTAL GLOSS
The details that make the difference: the purse’s pleats, the shoe’s tubular ankle strap. Vest, $3,450, pants, $1,485, purse, $695, and shoes, $380, all by Giorgio Armani at Giorgio Armani.

"These accessories will finish off the look for the woman who doesn't want to be overpowered by fashion."

BLACK MAGIC

The essentials here: the ultrawide leather belt, the ladylike silk bag. Jacket, $1,425, bodysuit, $360, pants, $450, belt, $325, boots, $380, and bag, $450, all by Giorgio Armani at Giorgio Armani.

Items featured in this story are also available from a selection at Barneys New York (bags only), Bergdorf Goodman, Bloomingdale's, Jeffrey New York (accessories only), and Saks Fifth Avenue. For store information, see "Fall Fashion A–Z," page 127.

PERIOD DRAMA

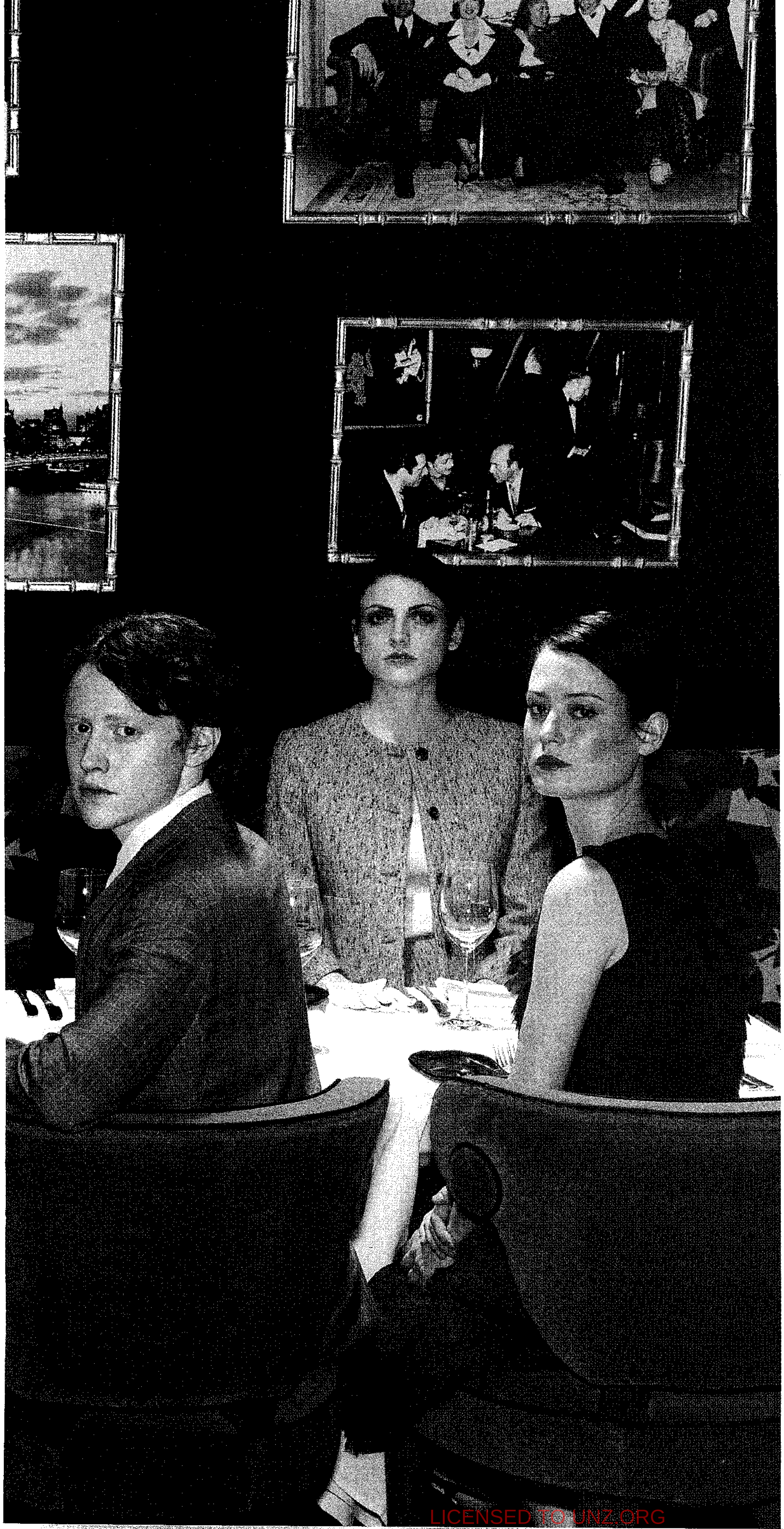
From forties-era charm to Greed Decade glam, there's a vintage-inspired look to suit every sartorial mood this fall.

PHOTOGRAPHED BY
JASON SCHMIDT

Fashion editor: Kate Sebbah
Makeup: Konstanze at Frame
Hair: Leonardo Manetti
for Bumble and Bumble
Fashion assistants: Danica Wilcox
and Jane Herman

THE FORTIES

The end of the affair? With fur collars, full skirts, and platform peep-toe pumps, fashion's infatuation with postwar glamour has just begun. From left: Coat, $4,895, and skirt, $750, both by Donna Karan New York at Saks Fifth Avenue; shoes by Sergio Rossi, $385 at Sergio Rossi. Coat, $1,810, dress, $940, and shoes, $690, all by Prada at Prada stores. Sweater, $600, skirt, $740, and collar, $320, all by Prada at Prada stores; shoes by Miu Miu, $300 at Miu Miu. Photographed at the D.J. Rubin Salon.



THE FIFTIES

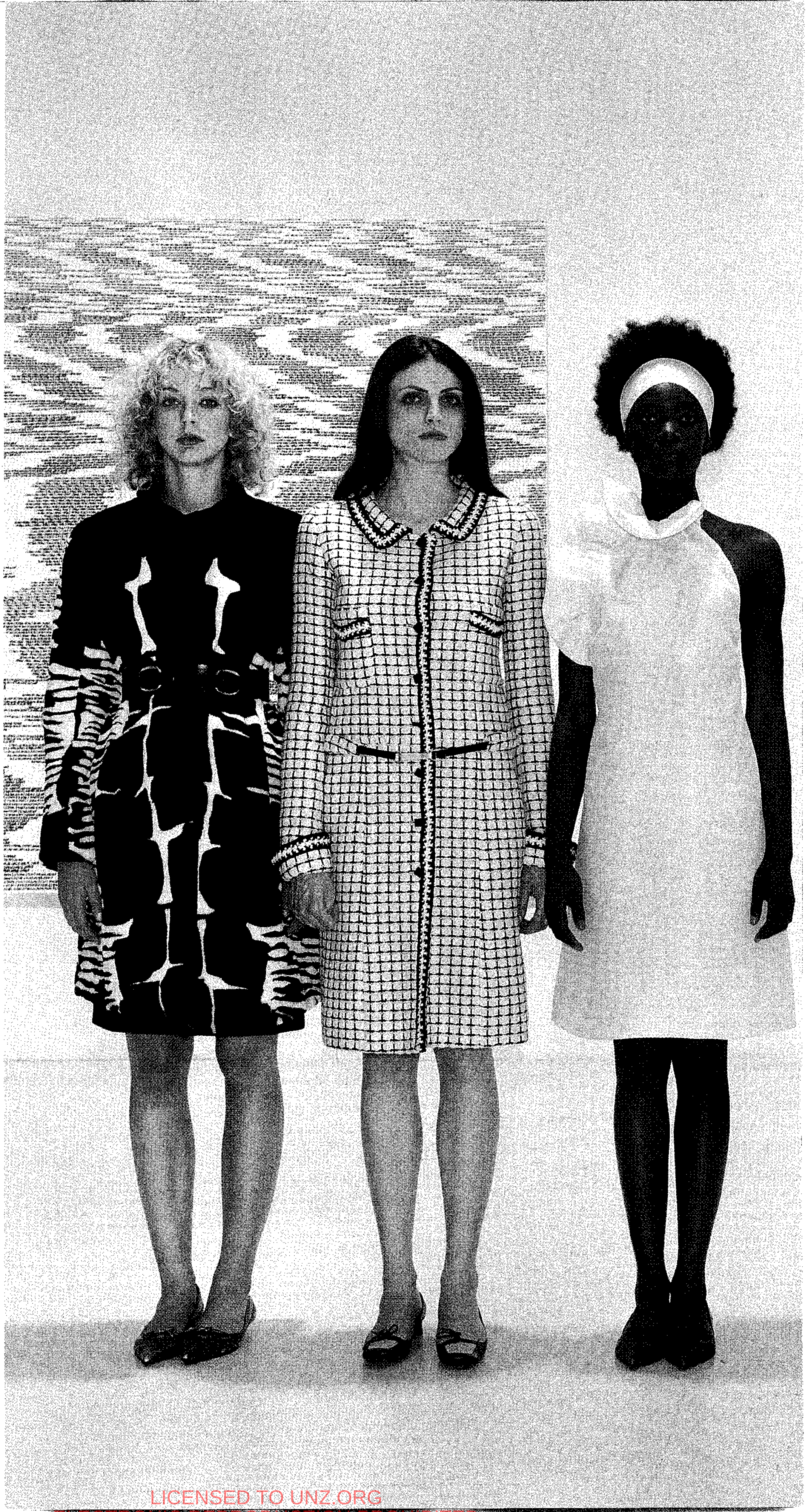
Tinkling piano, the mambo, cigarettes smoldering in holders: Café society is back, with clothes—elegant dresses, smart uptown suits—that are as smooth as a dry martini.

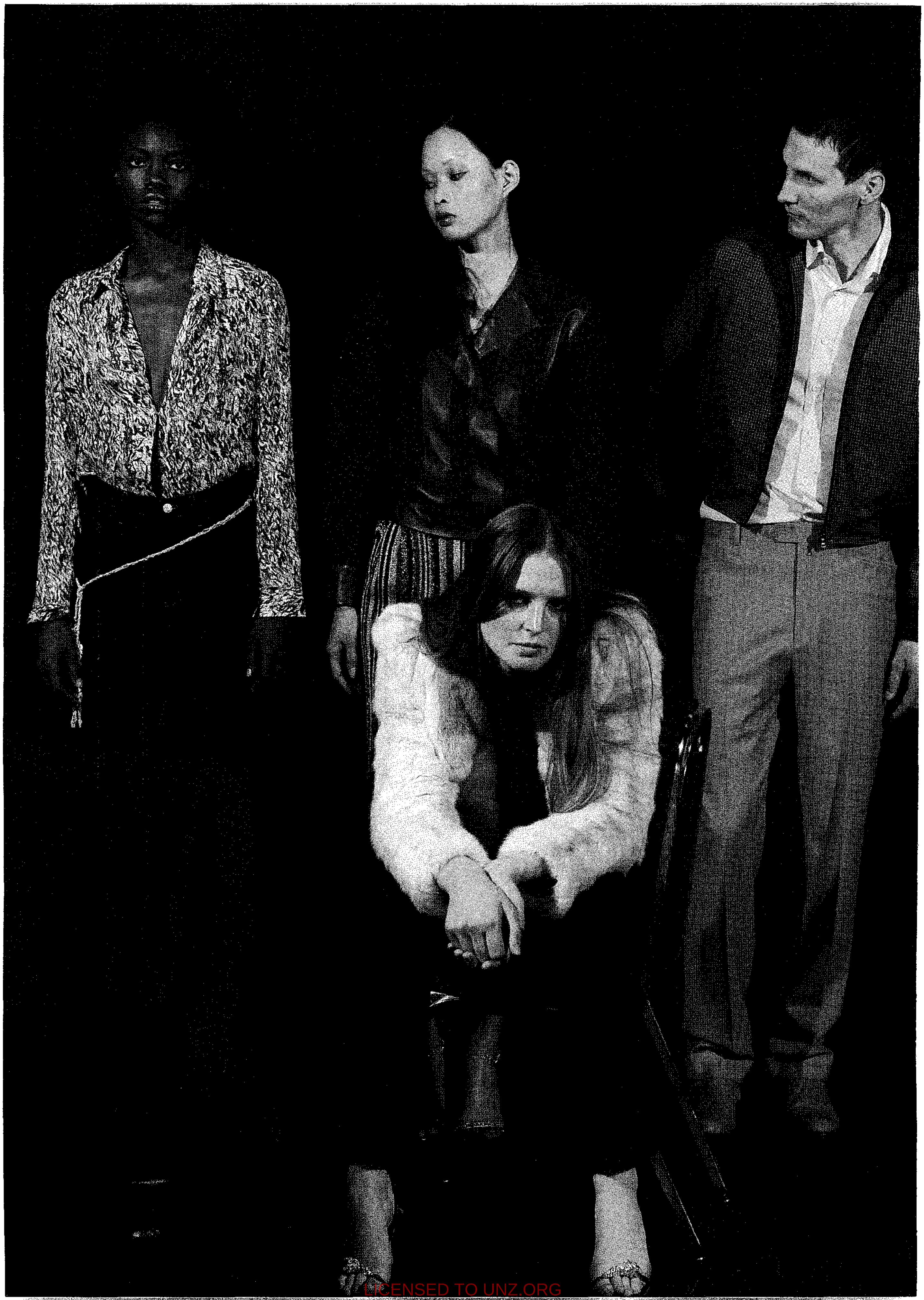
From left: Jacket, $564, and shirt, $207, both by Moschino at Moschino; shirt also at Macy's; tie by Calvin Klein, $115 at Calvin Klein. Blouse, $380, and skirt, $2,500, both by Dries van Noten at IF; bag (on table) by Lambertson Truex, $595 at Bergdorf Goodman and Kirna Zabête. Jacket by Jil Sander, $1,700 at Barneys New York and Linda Dresner. Jacket, $2,360, skirt, $690, and sweater, $490, all by Lawrence Steele at Searle stores; shoes by Jil Sander, $390 at Barneys New York and Linda Dresner. Suit, $740, and shirt, $180, both by D&G at D&G. Jacket, $1,345, blouse, $640, and skirt, $705, all by Narciso Rodriguez at Barneys New York and Bergdorf Goodman. Dress by Marc Jacobs, $3,750 at Marc Jacobs.

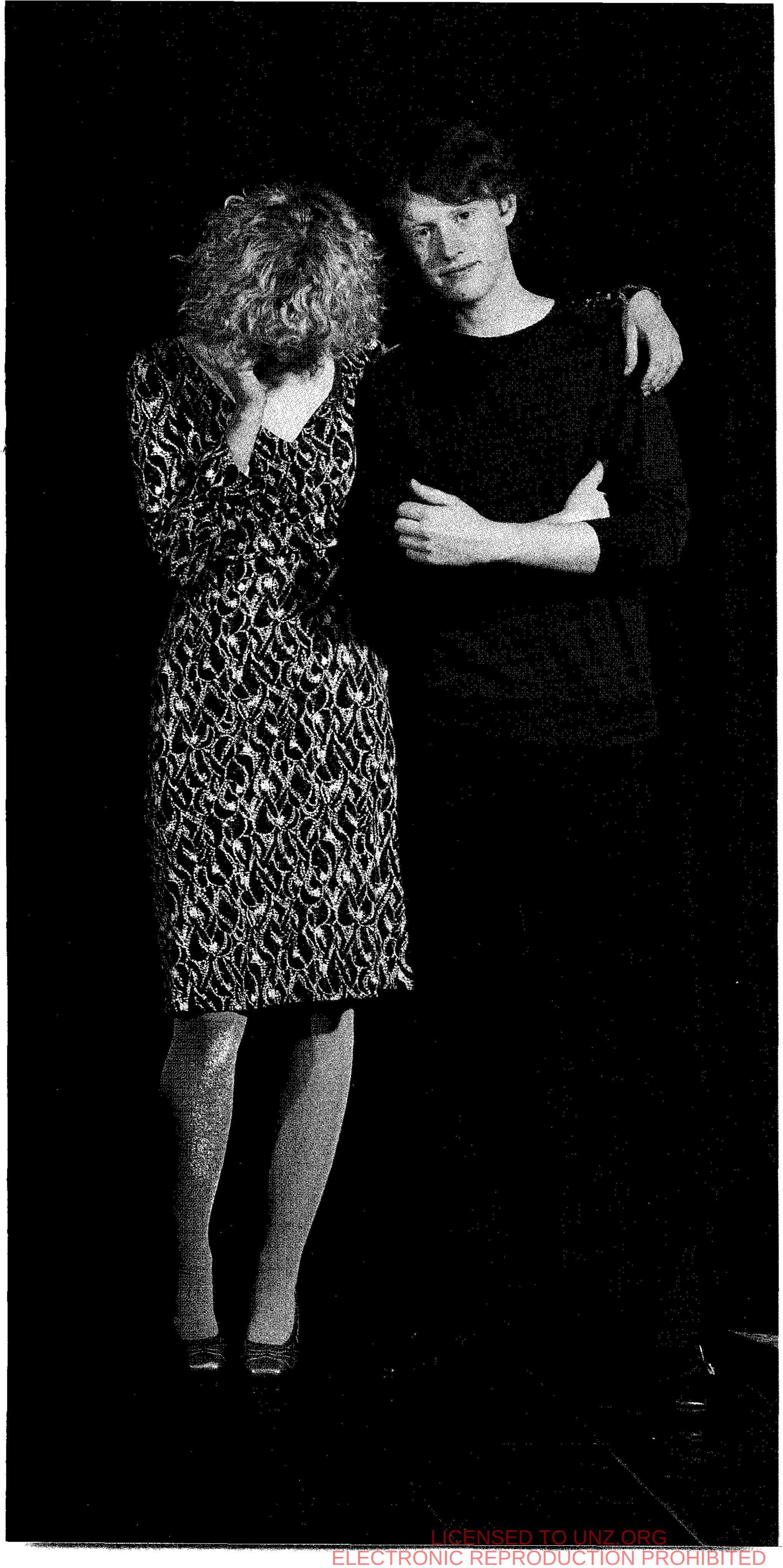
Photographed at the Monkey Bar.

THE SIXTIES

The Factory was in full swing, and New York rocked to the influence of Pop Art. Make the gallery scene with clothes that are as graphic as anything painted by Bridget Riley. From left: Coat, $18,100, and belt, $250, both by Loewe by special order at Bergdorf Goodman; shoes by Stephane Kélian, $340 at Stephane Kélian stores. Dress by Chanel, $2,965 at Chanel; shoes by Marc Jacobs, $315 at Bergdorf Goodman, Bloomingdale's, and Marc Jacobs. Dress by Tom Ford for Gucci, $1,475 at Gucci; shoes by Stephane Kélian, $340 at Stephane Kélian stores. Suit by Calvin Klein, $895 at Calvin Klein; shirt by Thomas Pink, $120 at Thomas Pink; shoes by Prada, $470 at Prada stores. Dress by Moschino, $1,240 at Barneys New York and Moschino; shoes by Marc Jacobs, $315 at Bergdorf Goodman, Bloomingdale's, and Marc Jacobs. Dress by Tom Ford for Gucci, $2,160 at Gucci; shoes by Marc Jacobs, $325 at Bergdorf Goodman and Marc Jacobs. Cardigan, $470, by Prada at Prada stores; turtleneck by Polo by Ralph Lauren, $39.50 at Lord & Taylor and Macy's; pants by Calvin Klein, $1,695 at Calvin Klein; shoes by Marc Jacobs, $320 at Barneys New York, Bergdorf Goodman, and Marc Jacobs. Photographed at the exhibition NEO at Exit Art, New York. Artwork by Elizabeth Zawada.







THE SEVENTIES

Love to love you baby: The city burned up the dance floor with glorious excess. The look that's spinning right now: fur jackets, swirling prints, jeans, gilt heels. From left: Top by Diane von Furstenberg, $298 at Barneys New York and Bergdorf Goodman; jeans by Earl Jeans, $100 at Henri Bendel; belt by Christian Lacroix, $150 by special order at Saks Fifth Avenue.Jacket, $2,365, and skirt, $1,085, both by Missoni at Missoni; shoes by Manolo Blahnik, $1,300 at Bergdorf Goodman and Manolo Blahnik. Jacket, $7,695, and blouse, $1,430, both by Christian Lacroix by special order at Saks Fifth Avenue; jeans by Jeans de Christian Lacroix, $125 by special order at Saks Fifth Avenue; sandals by Tom Ford for Gucci, $675 at Gucci. Jacket, $910, shirt, $500, and pants, $490, all by Prada at Prada stores; shoes by Byblos, $575 at Saks Fifth Avenue. Dress by Diane von Furstenberg, $330 at Bloomingdale's and Scoop; pumps by Christian Lacroix, $270 by special order at Saks Fifth Avenue; tights by Fogal of Switzerland, $23 at Fogal of Switzerland stores. Sweater, $520, pants, $490,and shoes, $470, all by Prada at Prada stores.

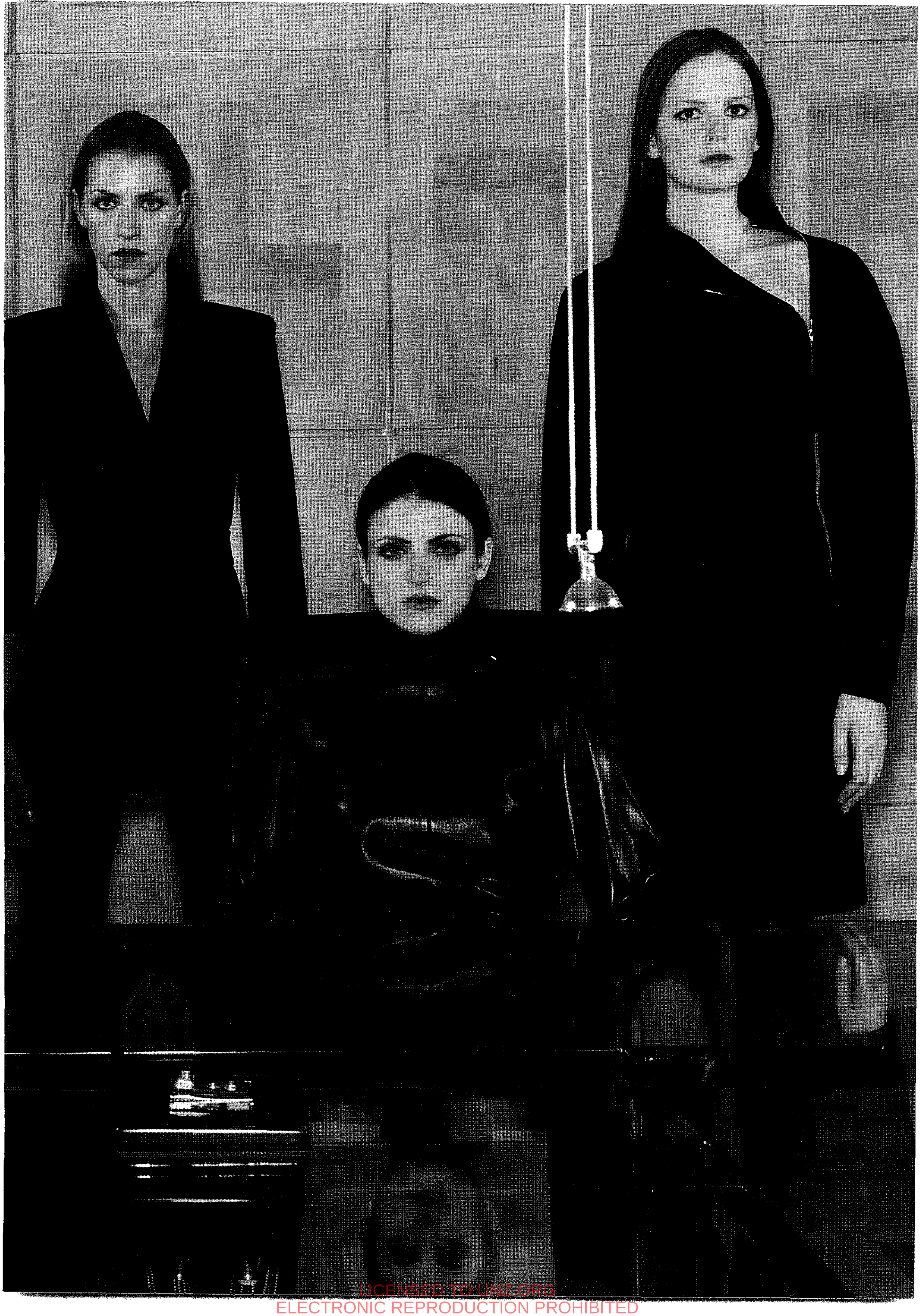
Photographed on the set of *The Donkey Show,* at Club El Flamingo.

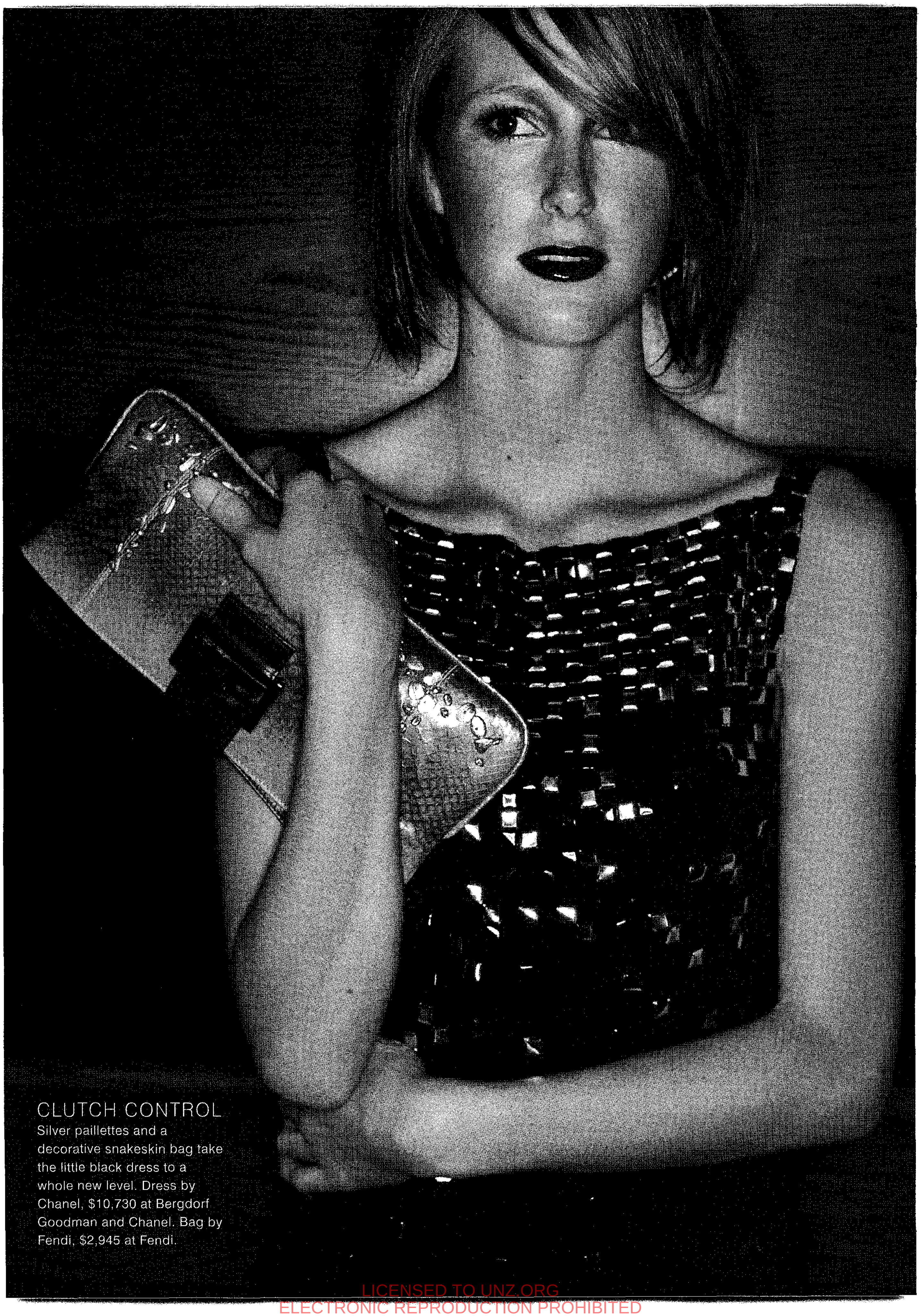
THE EIGHTIES

New York worshiped at the altar of money. And with the return of a bullish economy, the look—square-shouldered jackets, lean skirts, skinny pants, and plenty of black—is back in the boardroom.

This page, bottom: Coat by Balenciaga, $1,670 at Bergdorf Goodman. This page, top: Jacket, $1,705, halter, $815, tie, $165, and skirt, $730, all by Yves Saint Laurent Rive Gauche at Yves Saint Laurent. Opposite page, left to right: Jacket, $1,305, and pants, $620, both by Balenciaga at Jeffrey New York and Kirna Zabête. Top, $1,490, skirt, $1,150, and sash, $250, all by Bottega Veneta at Bottega Veneta. Dress by Louis Vuitton, $2,200 at Louis Vuitton. Photographed at Steelcase Inc.

For store information, see "Fall Fashion A–Z," page 127.





CLUTCH CONTROL

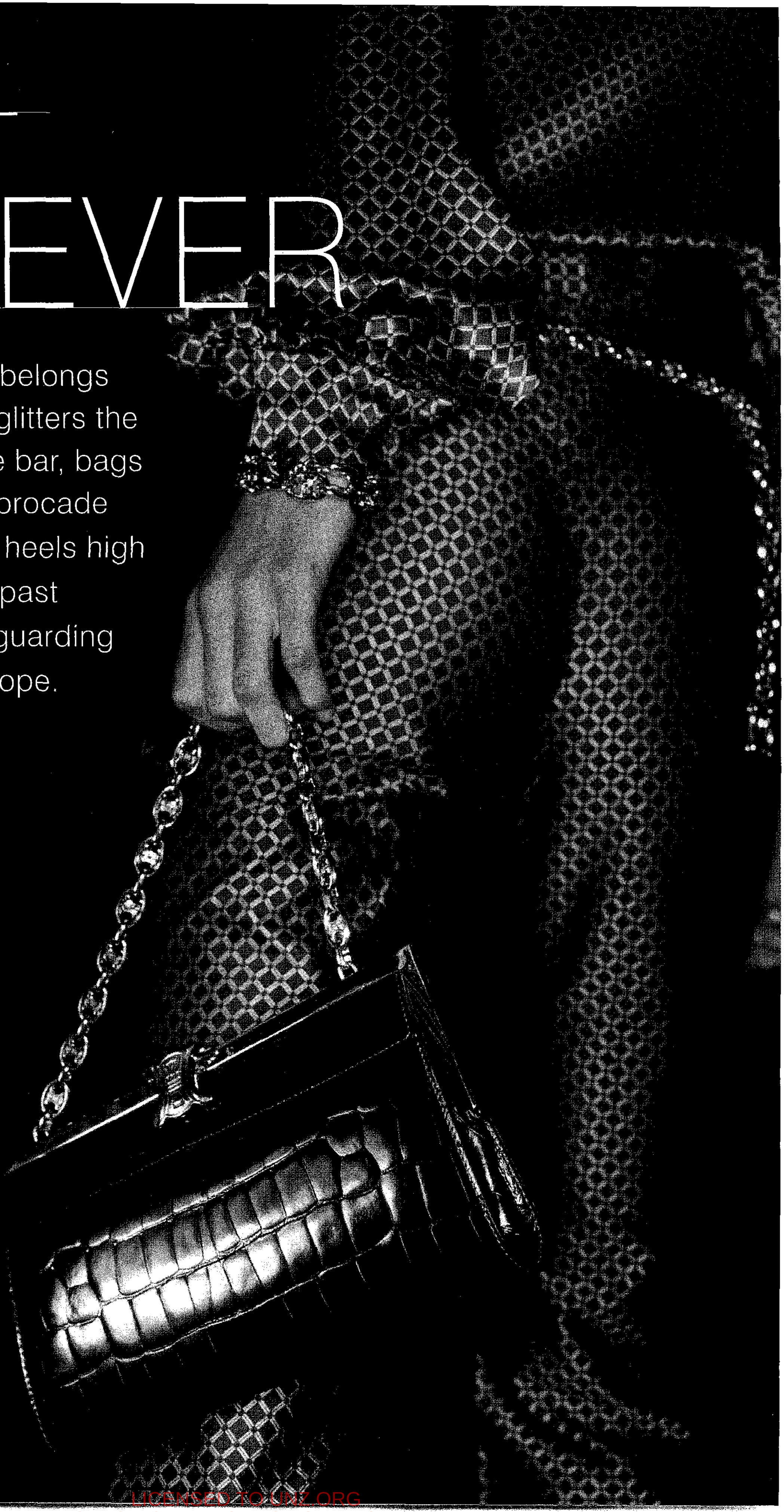
Silver paillettes and a decorative snakeskin bag take the little black dress to a whole new level. Dress by Chanel, $10,730 at Bergdorf Goodman and Chanel. Bag by Fendi, $2,945 at Fendi.

NIGHT FEVER

The evening belongs to jewelry that out-glitters the glasses on the bar, bags that out-luxe the brocade upholstery, and heels high enough to get you past that big man guarding the velvet rope.

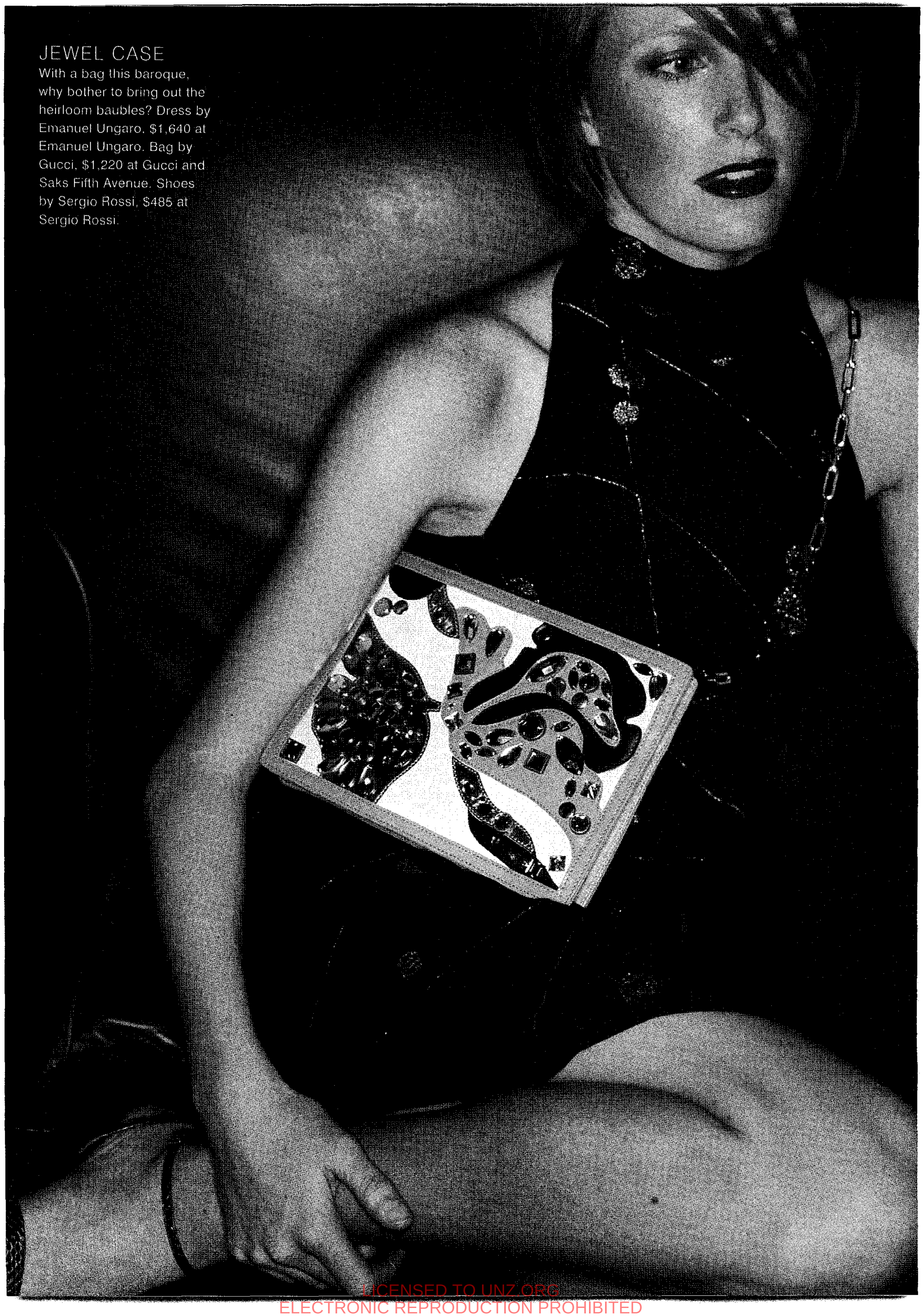
PHOTOGRAPHED BY MARC ROYCE

Fashion editor:
Eugenie Hanmer
Hair: Leonard Calandra
for Garren New York
Makeup: Mally Roncal
for Garren New York
Fashion assistant:
Danica Wilcox



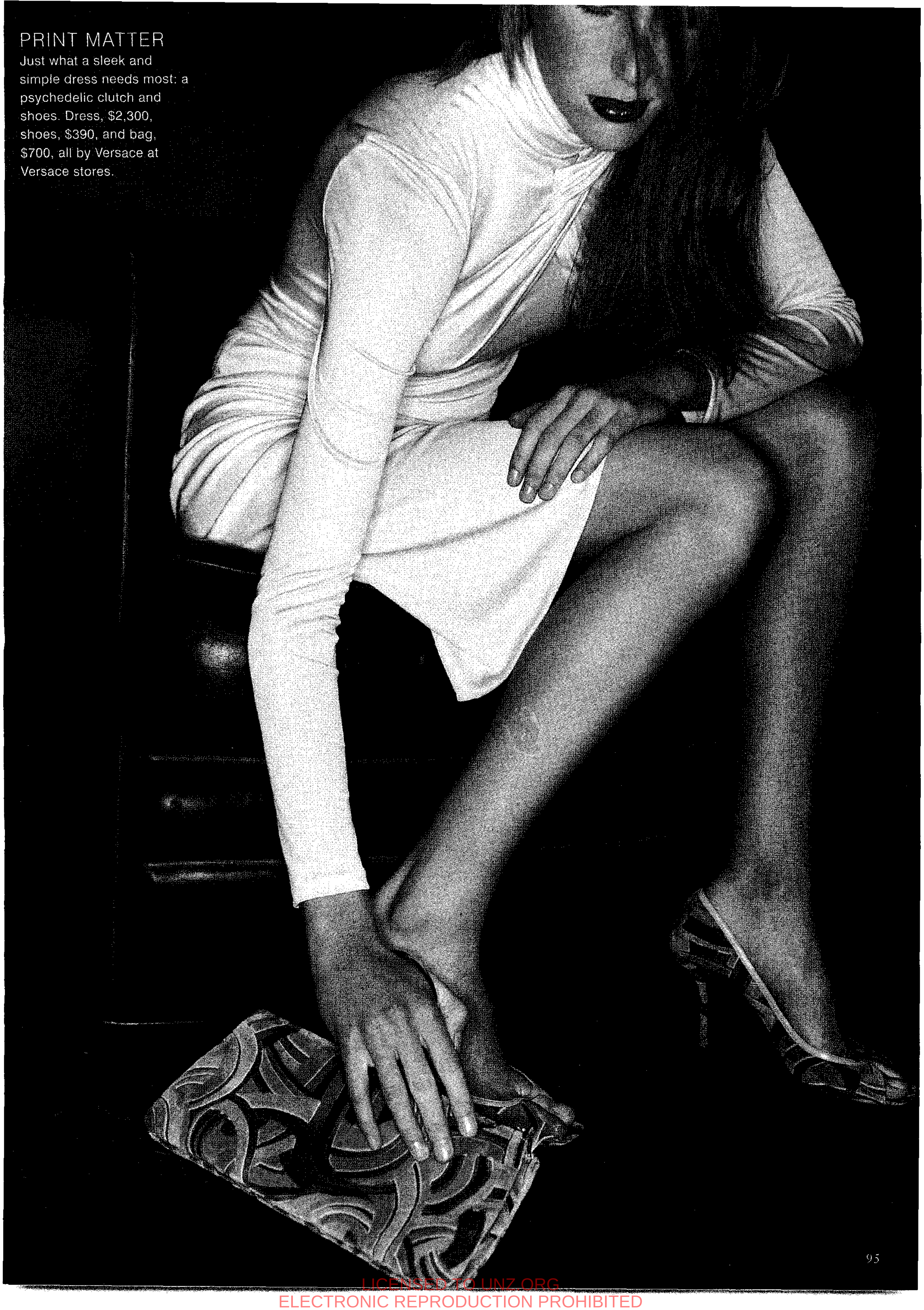
CHAIN REACTION

A simple gold necklace is good . . . for starters. Leverage the glitter with chains on the waist, the wrist, and the wear-everywhere bag. Blouse, $500, and pants, $775, both by Celine by Michael Kors at Bergdorf Goodman. Belt, $150, and bag, $675, both by Celine at Bergdorf Goodman (belt) and Saks Fifth Avenue (bag).



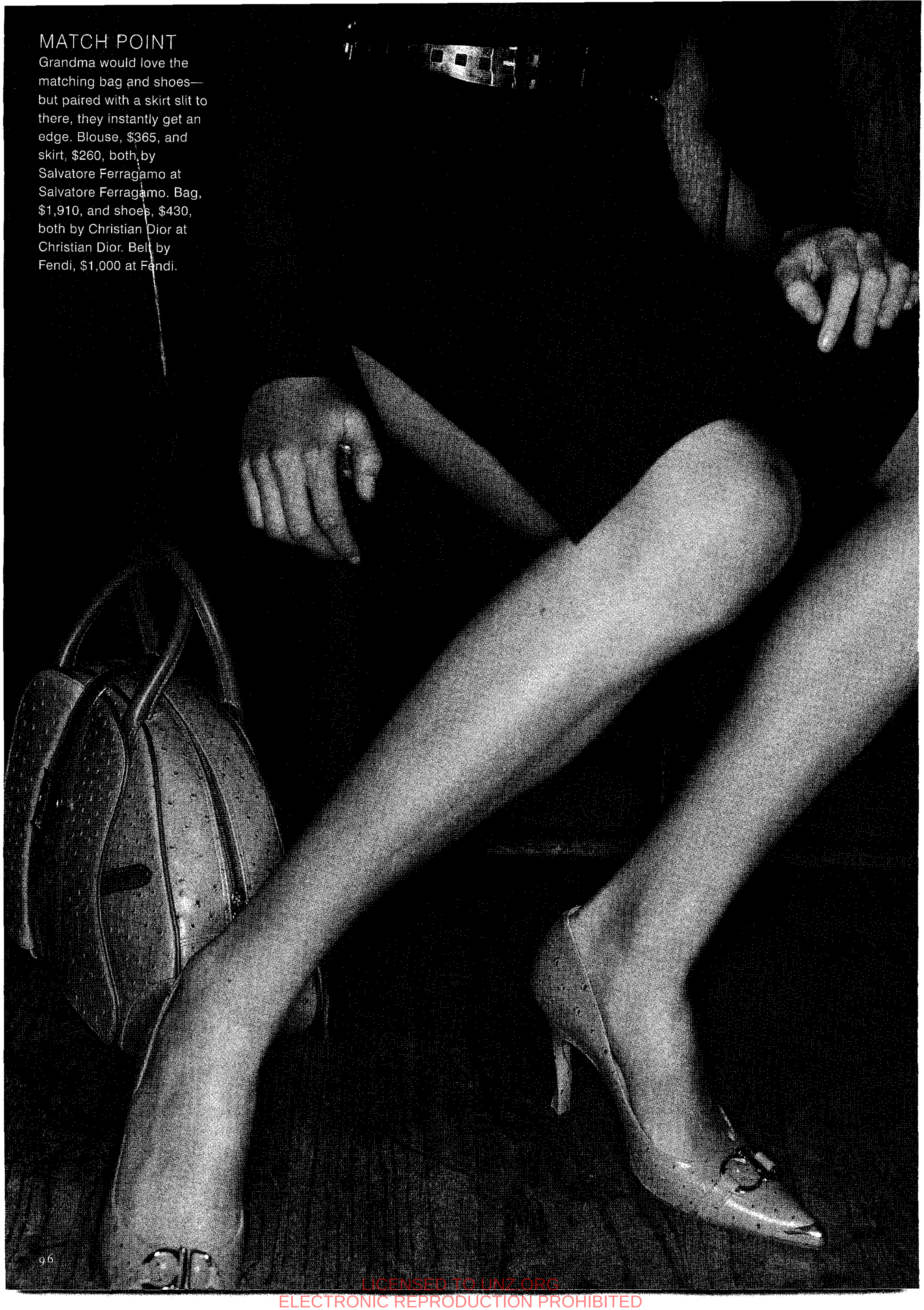
JEWEL CASE

With a bag this baroque, why bother to bring out the heirloom baubles? Dress by Emanuel Ungaro, $1,640 at Emanuel Ungaro. Bag by Gucci, $1,220 at Gucci and Saks Fifth Avenue. Shoes by Sergio Rossi, $485 at Sergio Rossi.



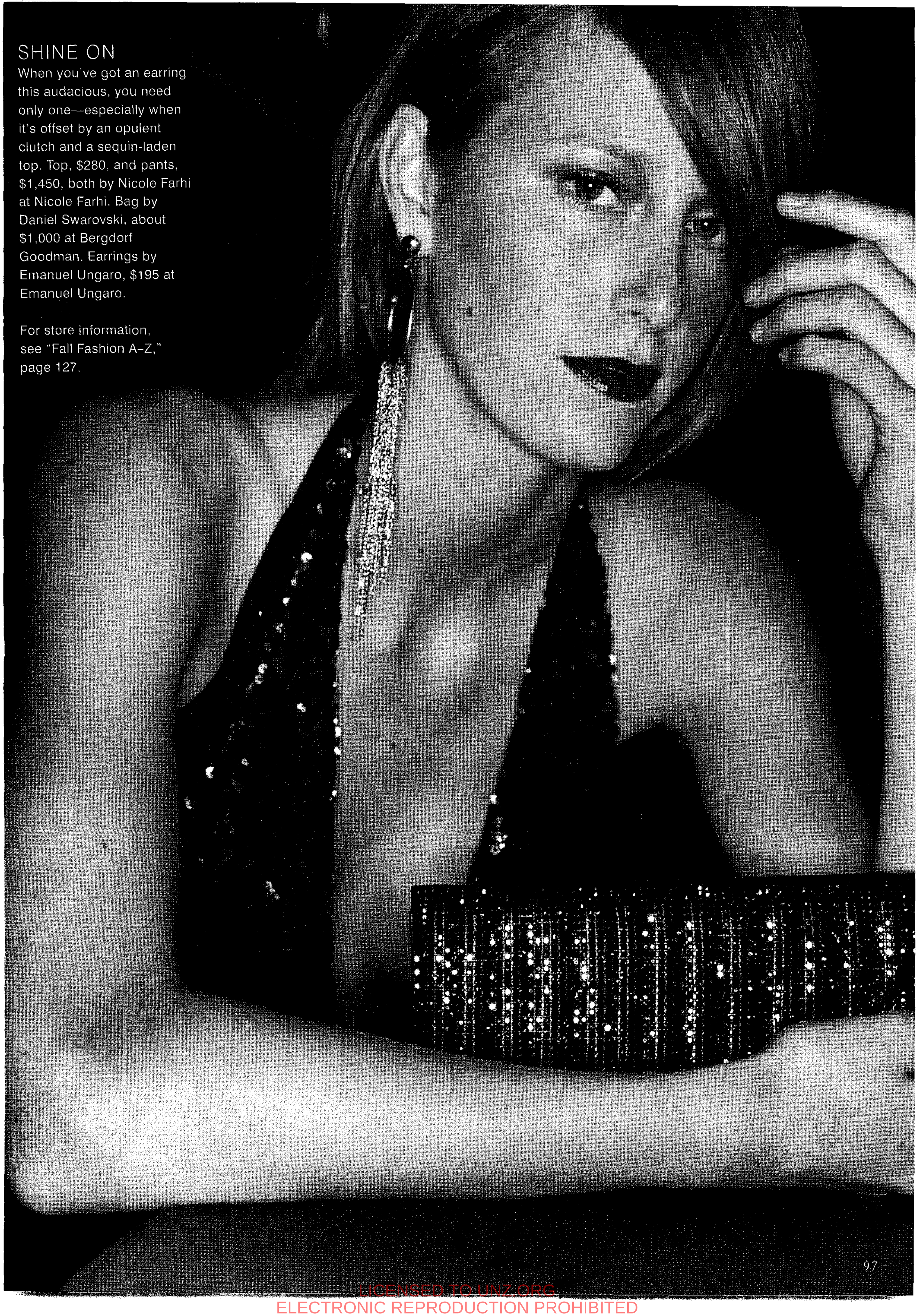
PRINT MATTER

Just what a sleek and simple dress needs most: a psychedelic clutch and shoes. Dress, $2,300, shoes, $390, and bag, $700, all by Versace at Versace stores.



MATCH POINT

Grandma would love the matching bag and shoes—but paired with a skirt slit to there, they instantly get an edge. Blouse, $365, and skirt, $260, both by Salvatore Ferragamo at Salvatore Ferragamo. Bag, $1,910, and shoes, $430, both by Christian Dior at Christian Dior. Belt by Fendi, $1,000 at Fendi.



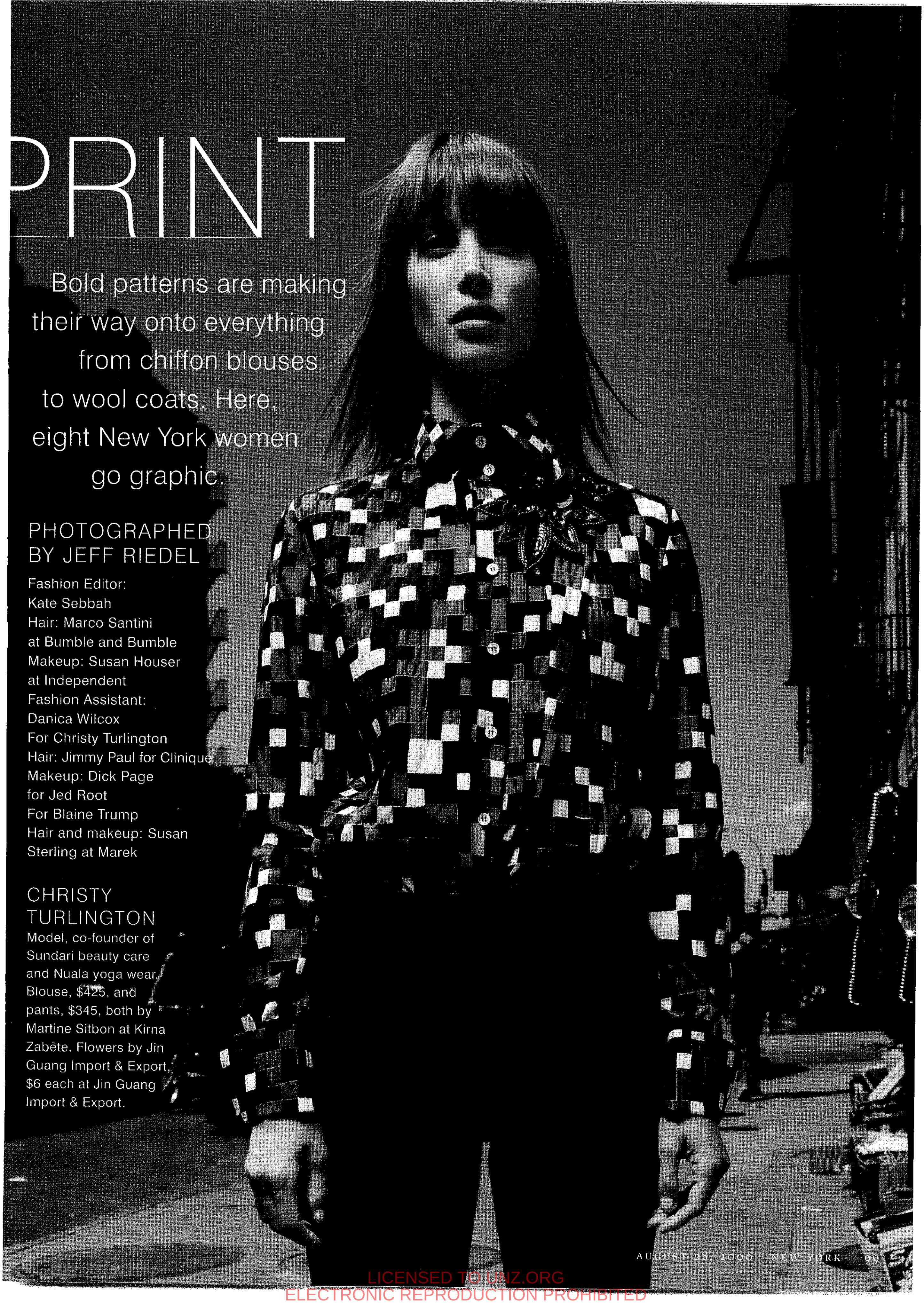
SHINE ON

When you've got an earring this audacious, you need only one—especially when it's offset by an opulent clutch and a sequin-laden top. Top, $280, and pants, $1,450, both by Nicole Farhi at Nicole Farhi. Bag by Daniel Swarovski, about $1,000 at Bergdorf Goodman. Earrings by Emanuel Ungaro, $195 at Emanuel Ungaro.

For store information, see "Fall Fashion A–Z," page 127.

FIT TC

ANGIE MARTINEZ
D.J., Hot 97 FM. Coat by Fendi, $50,000 at Fendi. Dress by Missoni, $2,755 at Missoni. Sandals by Prada, $460 at Prada stores.



PRINT

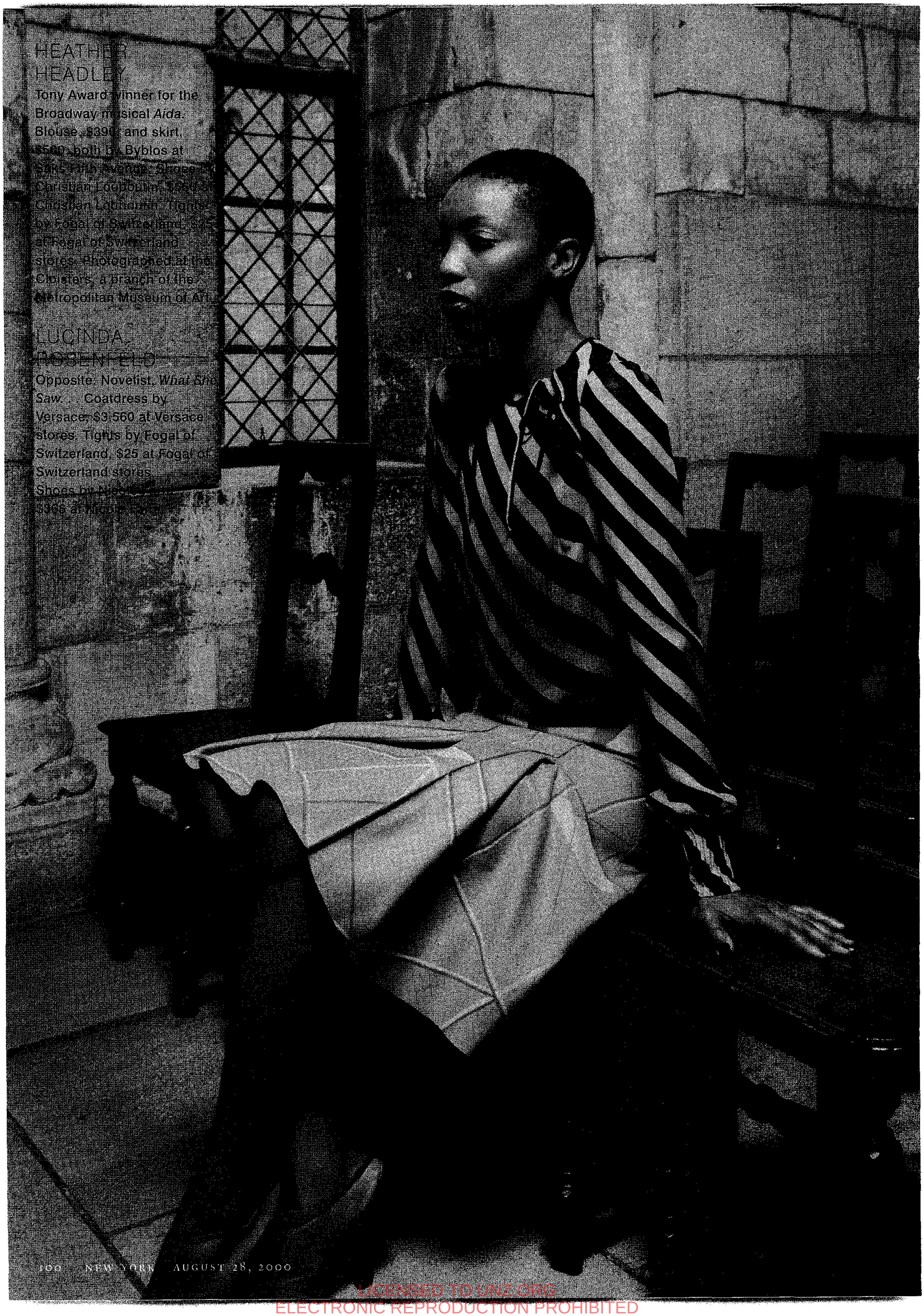
Bold patterns are making their way onto everything from chiffon blouses to wool coats. Here, eight New York women go graphic.

PHOTOGRAPHED BY JEFF RIEDEL

Fashion Editor: Kate Sebbah
Hair: Marco Santini at Bumble and Bumble
Makeup: Susan Houser at Independent
Fashion Assistant: Danica Wilcox
For Christy Turlington
Hair: Jimmy Paul for Clinique
Makeup: Dick Page for Jed Root
For Blaine Trump
Hair and makeup: Susan Sterling at Marek

CHRISTY TURLINGTON

Model, co-founder of Sundari beauty care and Nuala yoga wear. Blouse, $425, and pants, $345, both by Martine Sitbon at Kirna Zabête. Flowers by Jin Guang Import & Export, $6 each at Jin Guang Import & Export.



HEATHER HEADLEY

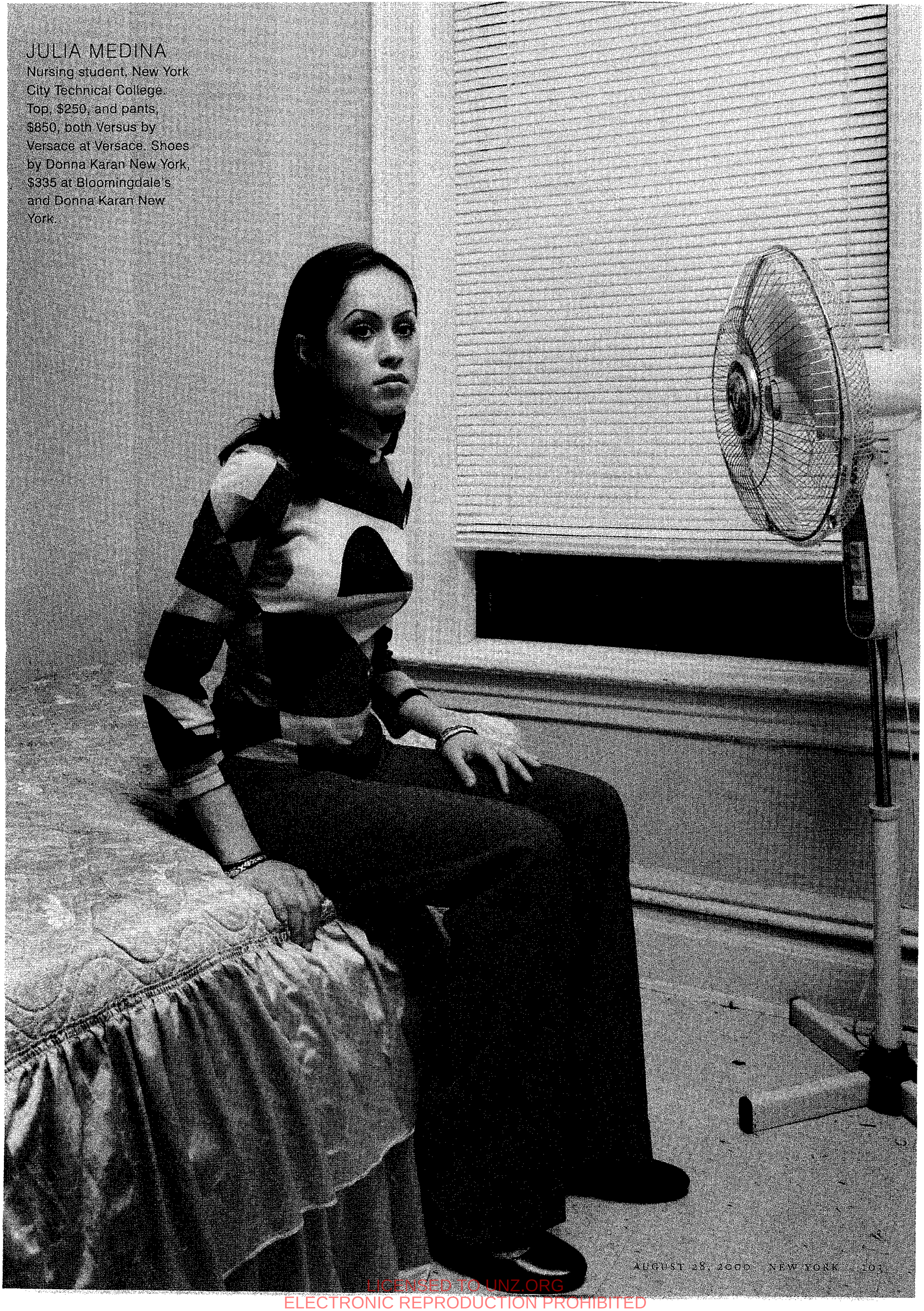
Tony Award winner for the Broadway musical *Aida*. Blouse, $390, and skirt, $560, both by Byblos at Saks Fifth Avenue. Shoes by Christian Louboutin, [illegible] at Christian Louboutin. Tights by Fogal of Switzerland, $25 at Fogal of Switzerland stores. Photographed at the Cloisters, a branch of the Metropolitan Museum of Art.

LUCINDA ROSENFELD

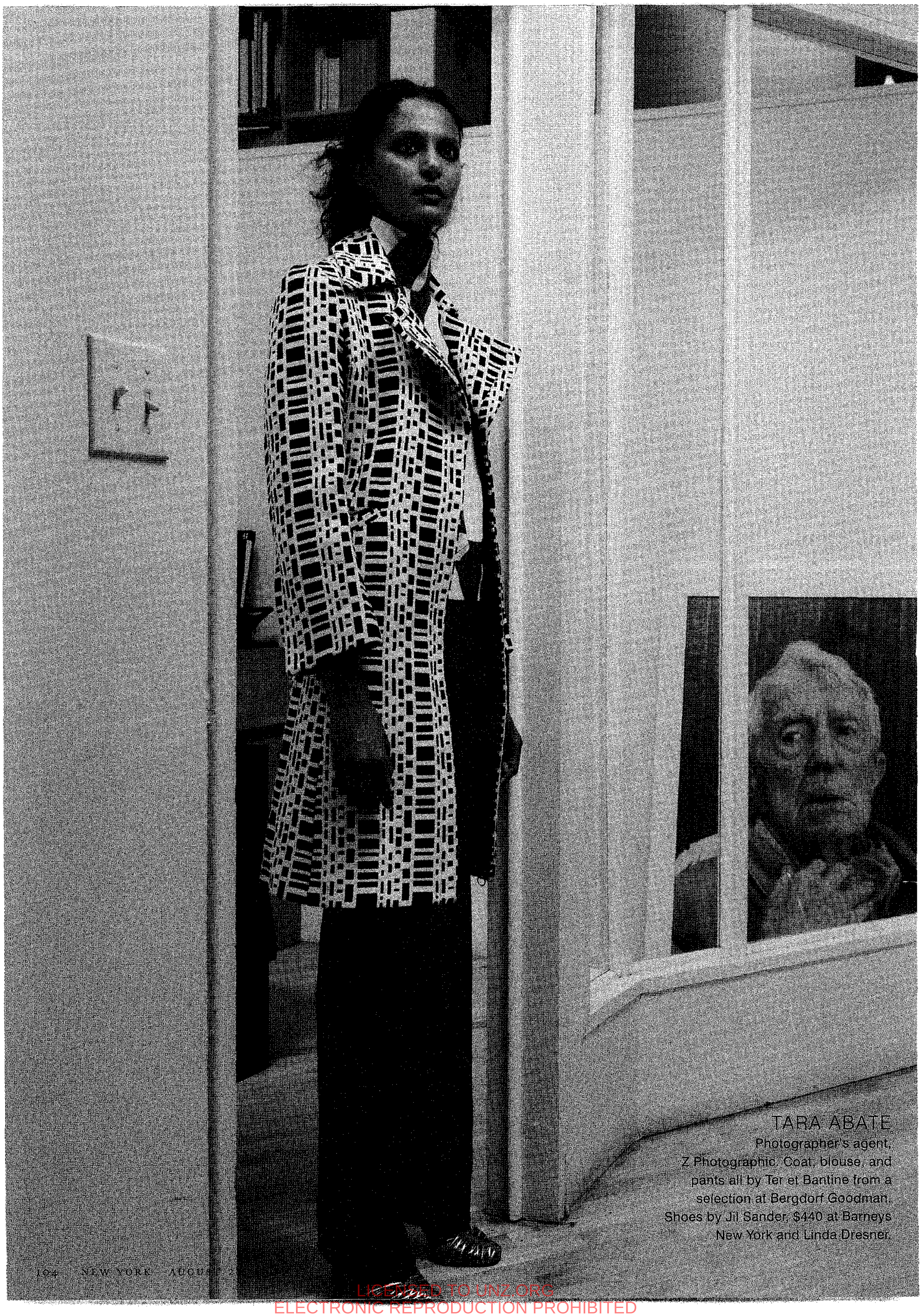
Opposite: Novelist, *What She Saw* . . . Coatdress by Versace, $3,560 at Versace stores. Tights by Fogal of Switzerland, $25 at Fogal of Switzerland stores. Shoes by Ni[illegible] $365 at Nicole [illegible]

RUTH LANDE SHUMAN

Founder and president of Publicolor, a nonprofit color-therapy organization. Coat by TSE New York by Hussein Chalayan, $2,390 at Bergdorf Goodman and TSE. Shoes by Donna Karan, $335 at Bergdorf Goodman and Donna Karan. Tights by Fogal of Switzerland, $50 at Fogal of Switzerland stores.



JULIA MEDINA
Nursing student, New York City Technical College. Top, $250, and pants, $850, both Versus by Versace at Versace. Shoes by Donna Karan New York, $335 at Bloomingdale's and Donna Karan New York.



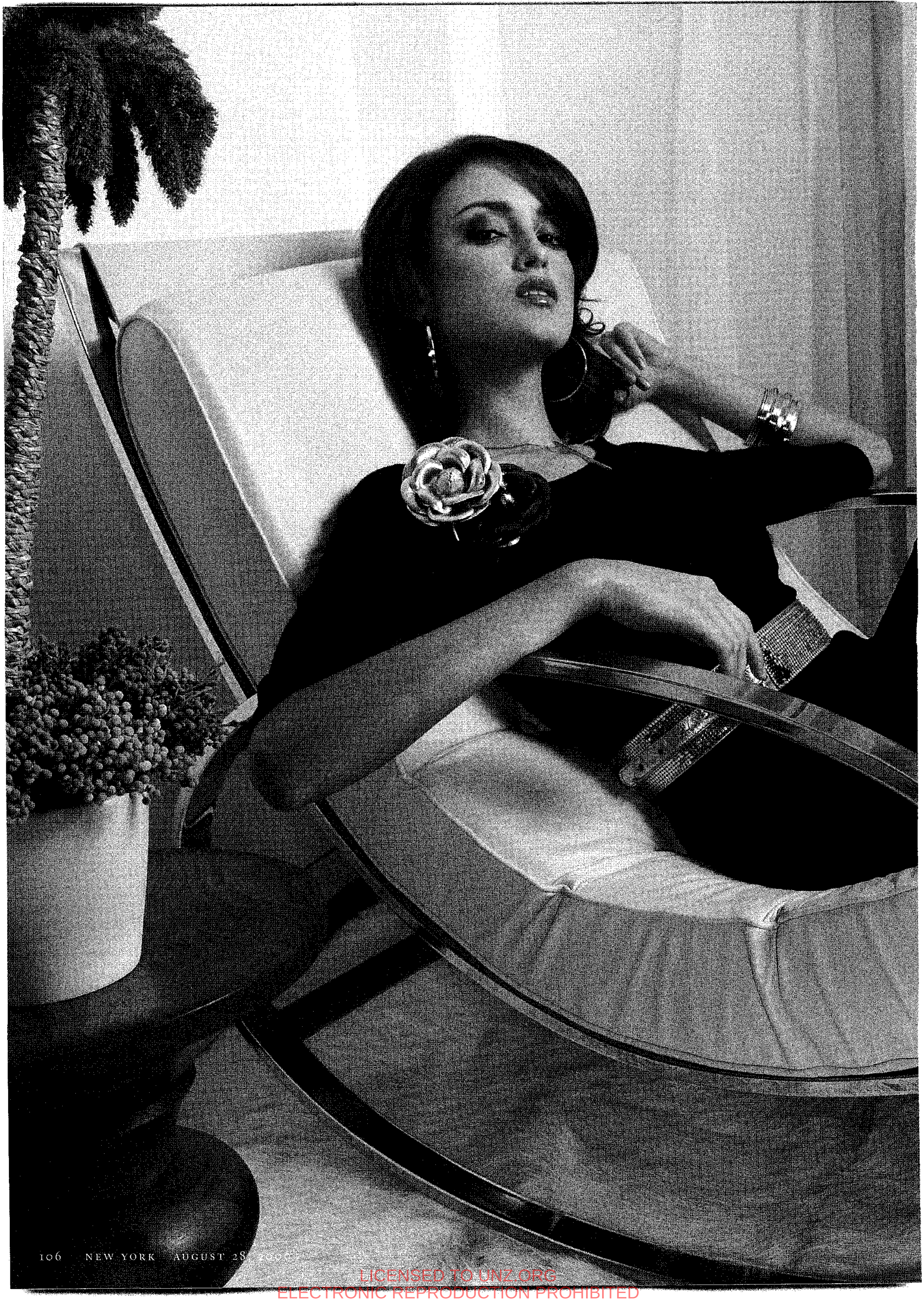
TARA ABATE

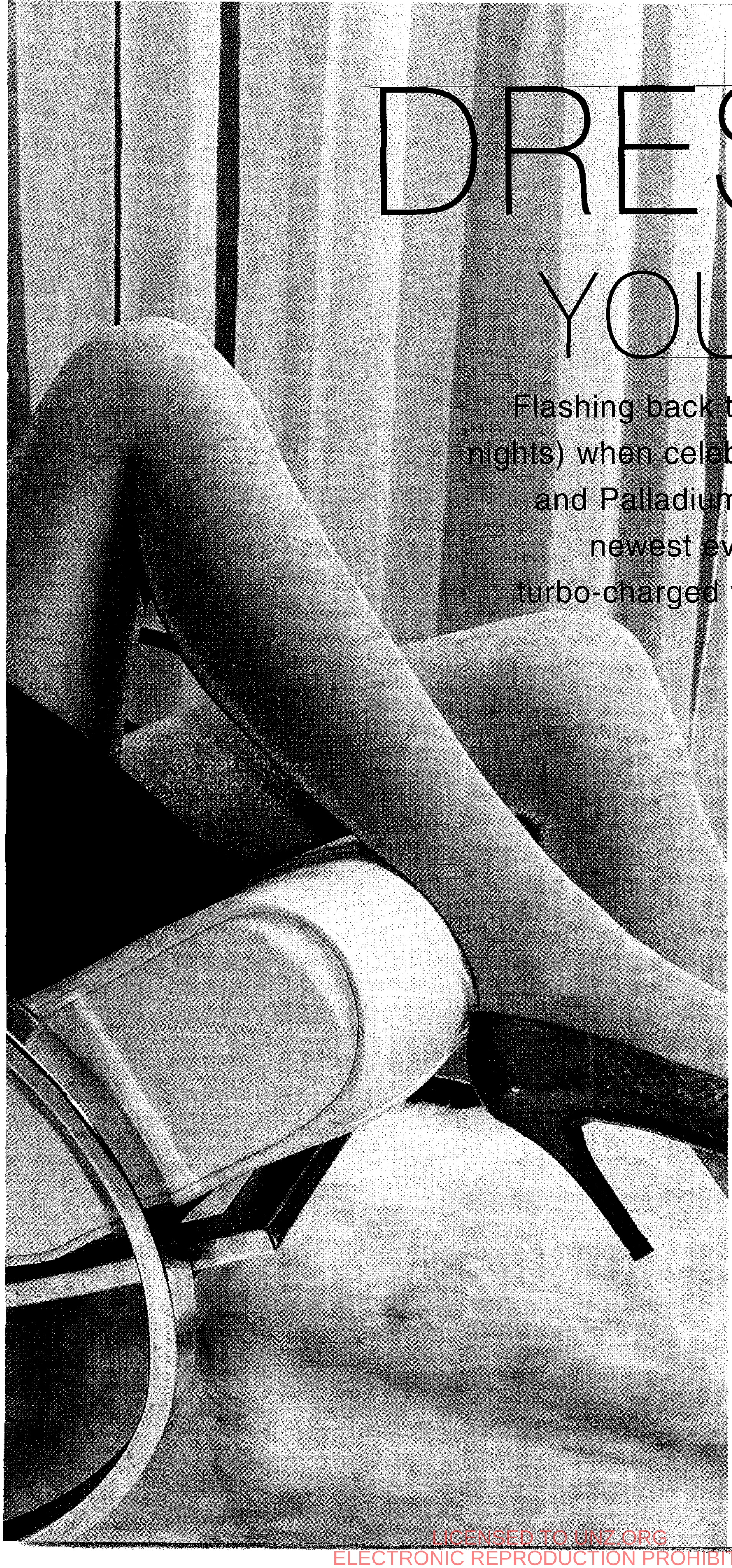
Photographer's agent, Z Photographic. Coat, blouse, and pants all by Ter et Bantine from a selection at Bergdorf Goodman. Shoes by Jil Sander, $440 at Barneys New York and Linda Dresner.

BLAINE TRUMP

Charity activist, God's Love We Deliver. Coat by Celine by Michael Kors, $1,825 at Celine. Photographed in the kitchen of God's Love We Deliver.

For store information, see "Fall Fashion A–Z," page 127.





DRESS YOU UP

Flashing back to the days (and nights) when celebutantes hit Area and Palladium? You're in luck: The newest evening looks are turbo-charged with eighties glam.

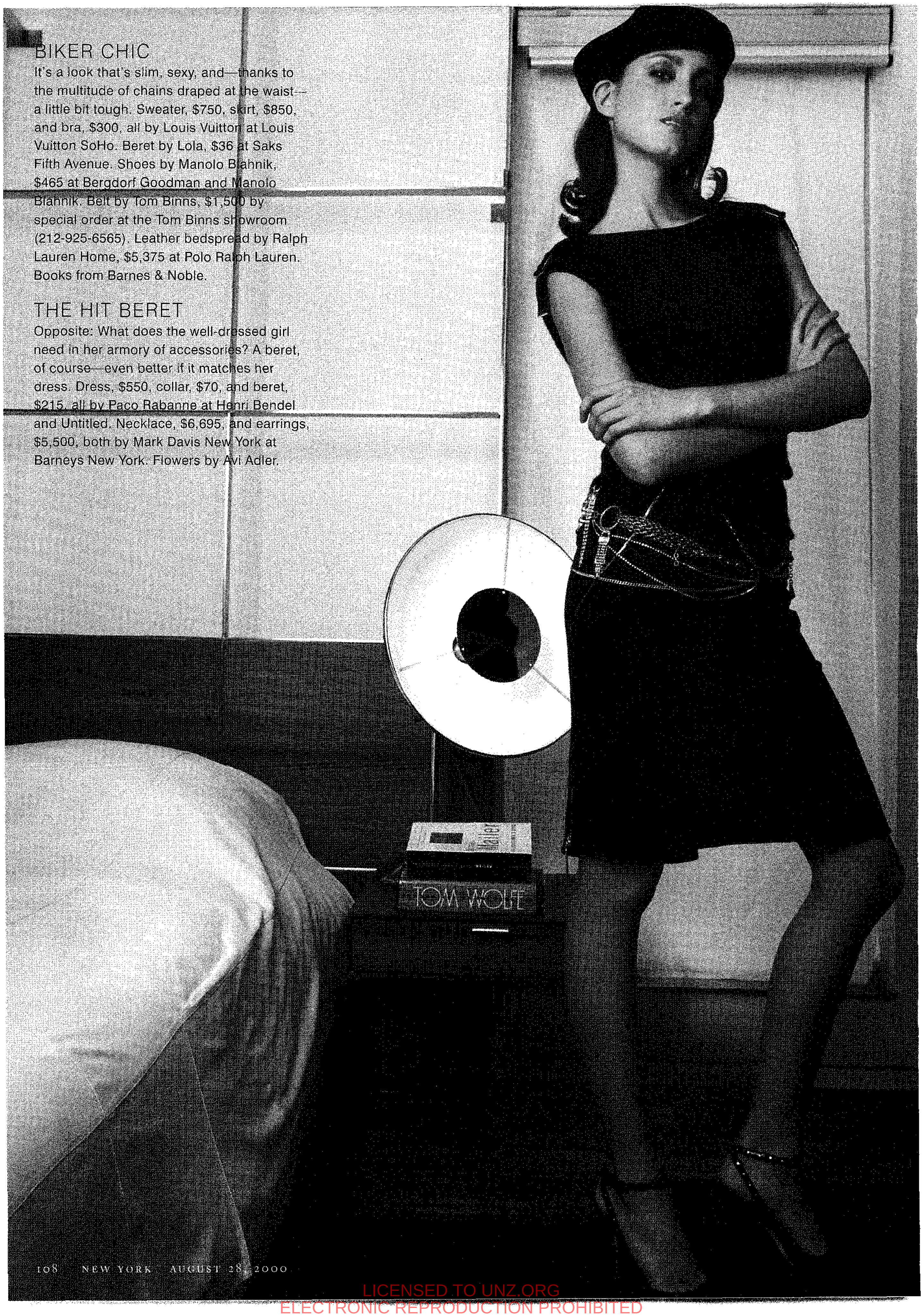
PHOTOGRAPHED
BY WALTER SASSARD

Fashion Editor: Eugenie Hanmer
Hair: Kevin Woon at Jed Root
Makeup: Nick Barose
Fashion Assistant:
Mary Catherine Sharman

Photographed in the penthouse apartments at the Best Western "President" Hotel.

COOL'S GOLD

Lie back, relax, and enjoy the precious metal of the moment—whether it's showing up on a vintage belt, high pumps, or a treasure trove of jewelry. Sweater by Salvatore Ferragamo, $335 at Linda Dresner and Salvatore Ferragamo. *Skirt by Donna Karan New York, $650 at* Barneys New York and Bergdorf Goodman. Shoes by Sergio Rossi, $495 at Sergio Rossi. Belt by Allan & Suzi, $50 at Allan & Suzi. Roses by Noir, $68 each at Henri Bendel. Bangles by M + J Savitt, $140 for a set of six at Bergdorf Goodman. Necklace by Mark Davis New York, $1,250 at Stuart Moore. Earrings by M + J Savitt, $140 at Bergdorf Goodman. In this story, all tights by Fogal of Switzerland.

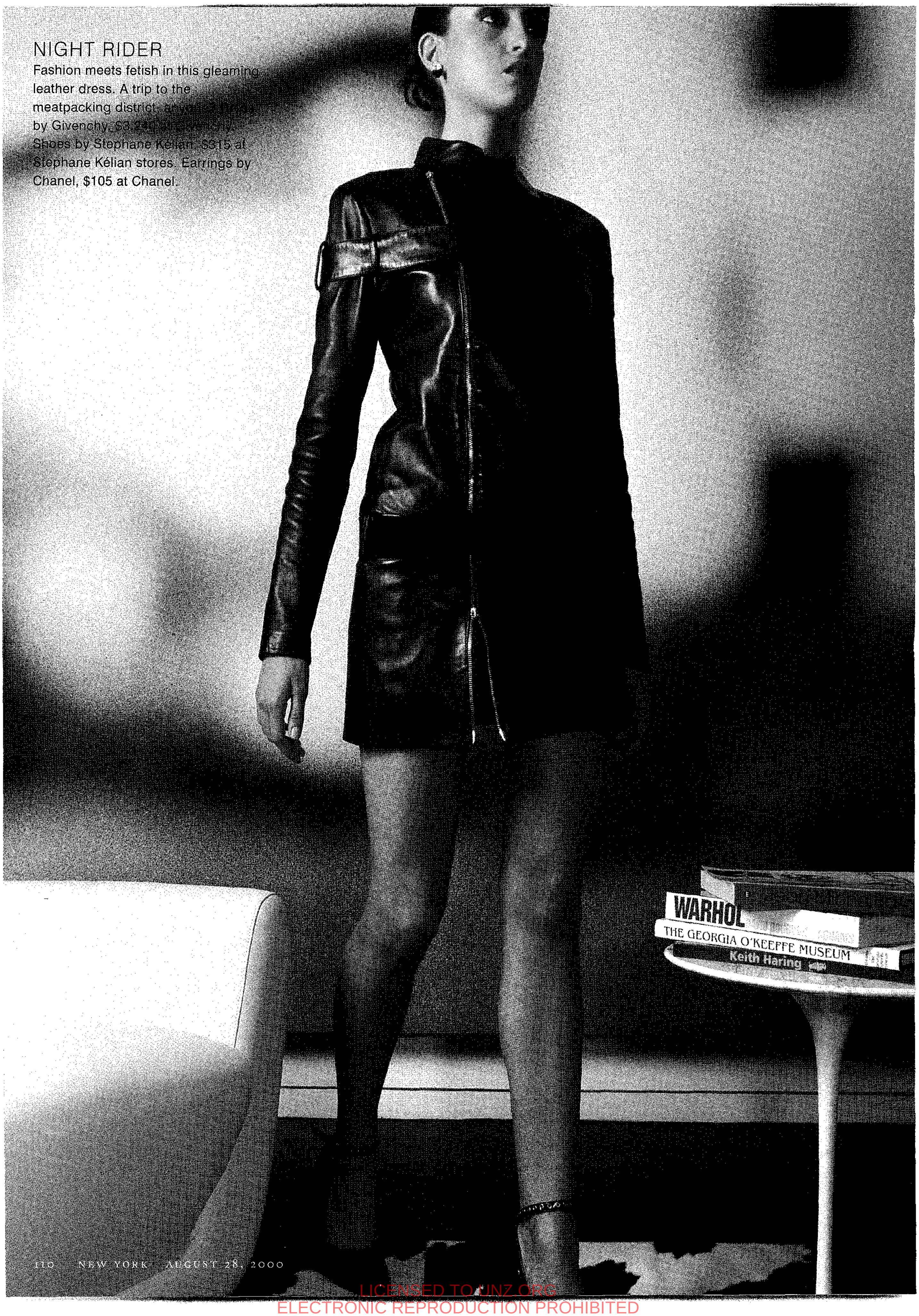


BIKER CHIC

It's a look that's slim, sexy, and—thanks to the multitude of chains draped at the waist—a little bit tough. Sweater, $750, skirt, $850, and bra, $300, all by Louis Vuitton at Louis Vuitton SoHo. Beret by Lola, $36 at Saks Fifth Avenue. Shoes by Manolo Blahnik, $465 at Bergdorf Goodman and Manolo Blahnik. Belt by Tom Binns, $1,500 by special order at the Tom Binns showroom (212-925-6565). Leather bedspread by Ralph Lauren Home, $5,375 at Polo Ralph Lauren. Books from Barnes & Noble.

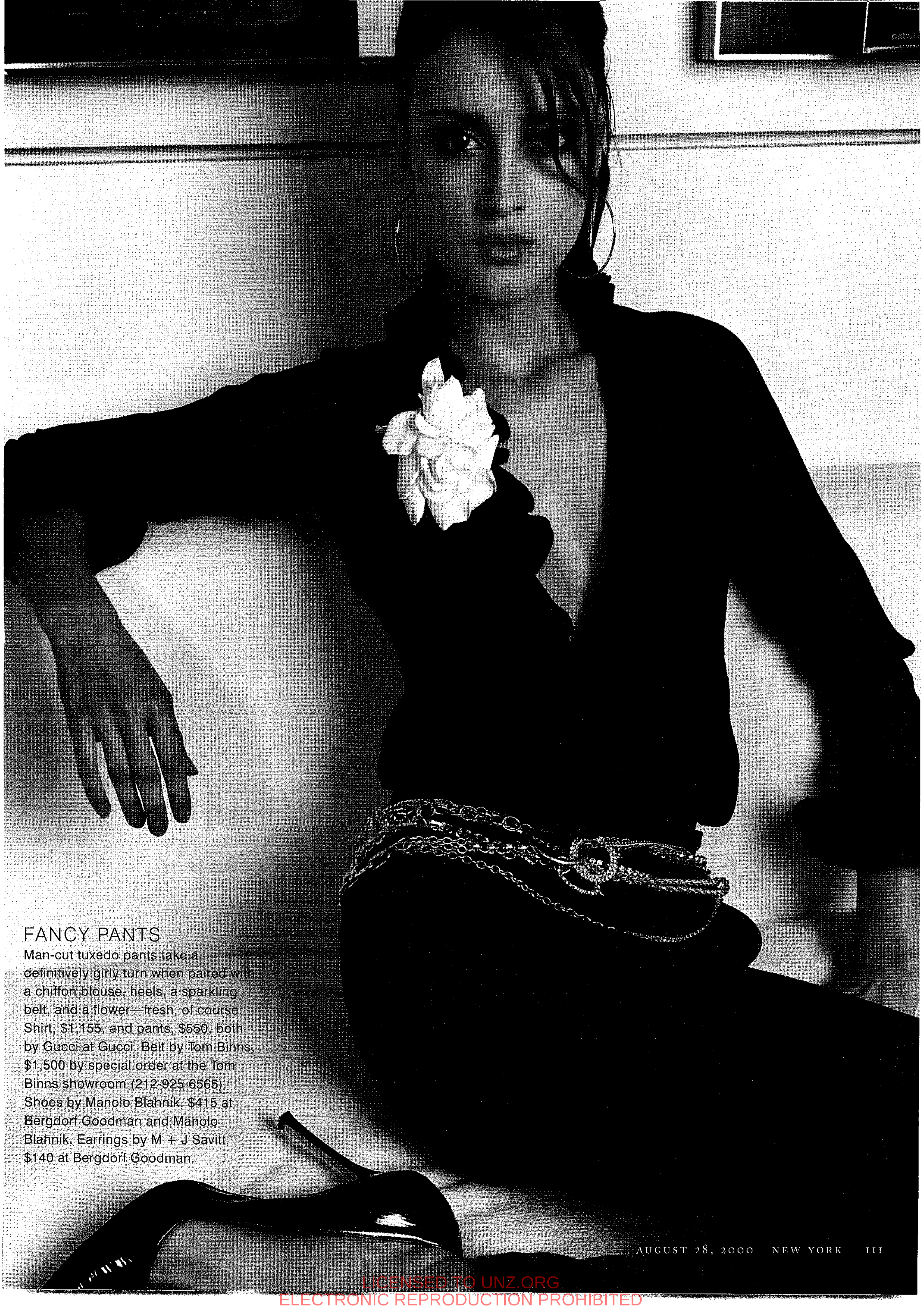
THE HIT BERET

Opposite: What does the well-dressed girl need in her armory of accessories? A beret, of course—even better if it matches her dress. Dress, $550, collar, $70, and beret, $215, all by Paco Rabanne at Henri Bendel and Untitled. Necklace, $6,695, and earrings, $5,500, both by Mark Davis New York at Barneys New York. Flowers by Avi Adler.


WARHOL
THE GEORGIA O'KEEFFE MUSEUM
Keith Haring

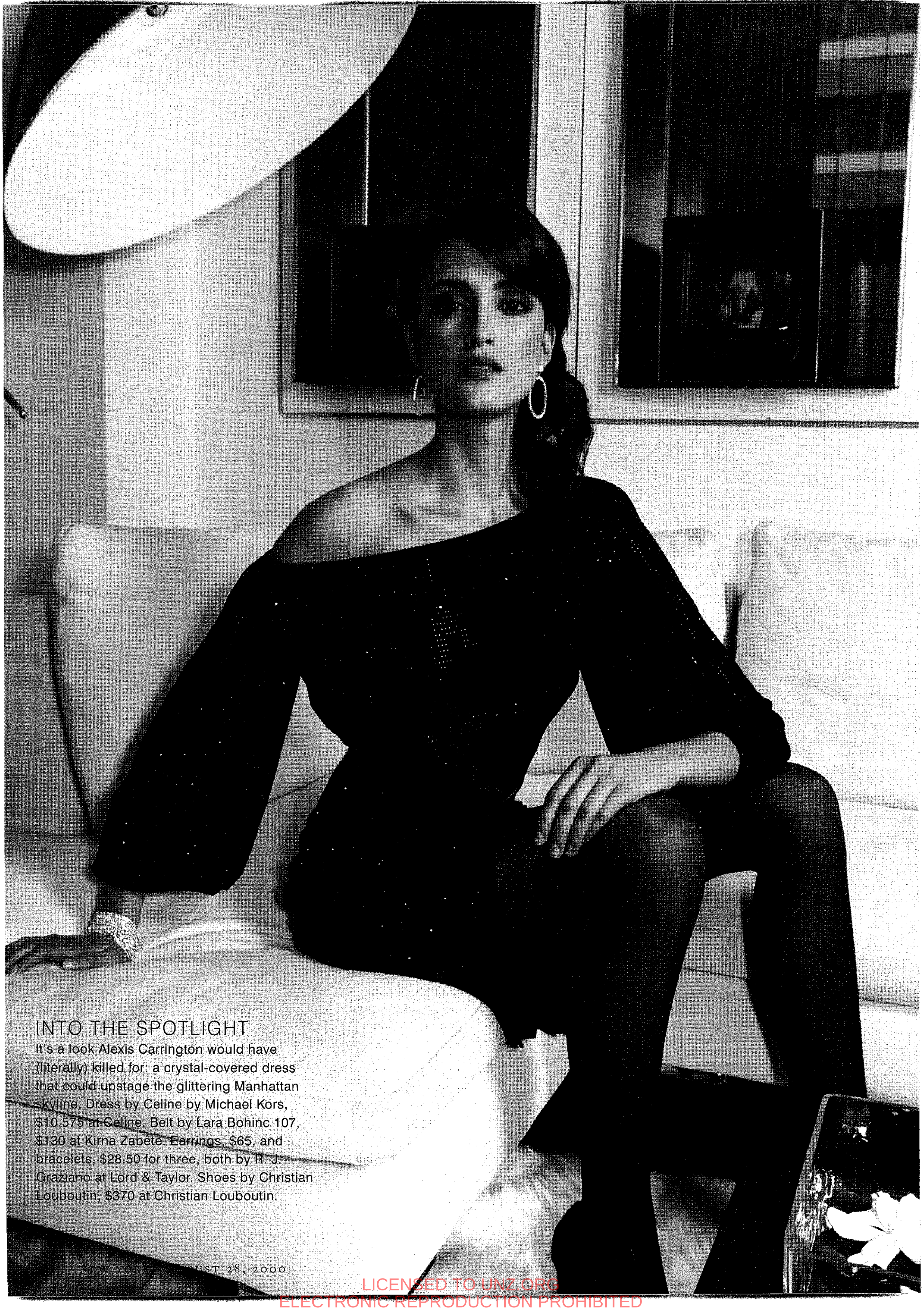
NIGHT RIDER

Fashion meets fetish in this gleaming leather dress. A trip to the meatpacking district, anyone? Dress by Givenchy, $3,240 at Givenchy. Shoes by Stephane Kélian, $315 at Stephane Kélian stores. Earrings by Chanel, $105 at Chanel.



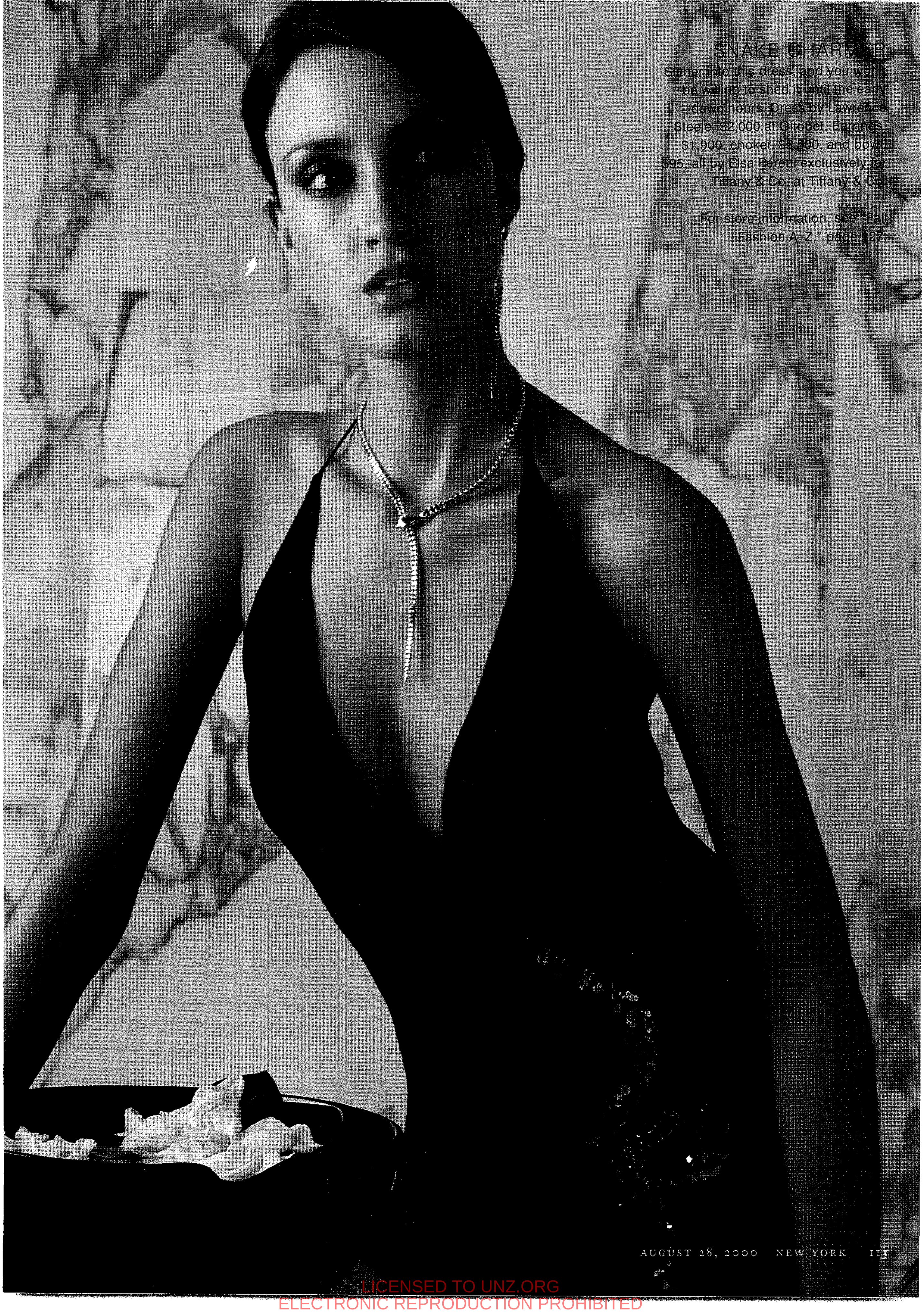
FANCY PANTS

Man-cut tuxedo pants take a definitively girly turn when paired with a chiffon blouse, heels, a sparkling belt, and a flower—fresh, of course. Shirt, $1,155, and pants, $550, both by Gucci at Gucci. Belt by Tom Binns, $1,500 by special order at the Tom Binns showroom (212-925-6565). Shoes by Manolo Blahnik, $415 at Bergdorf Goodman and Manolo Blahnik. Earrings by M + J Savitt, $140 at Bergdorf Goodman.



INTO THE SPOTLIGHT

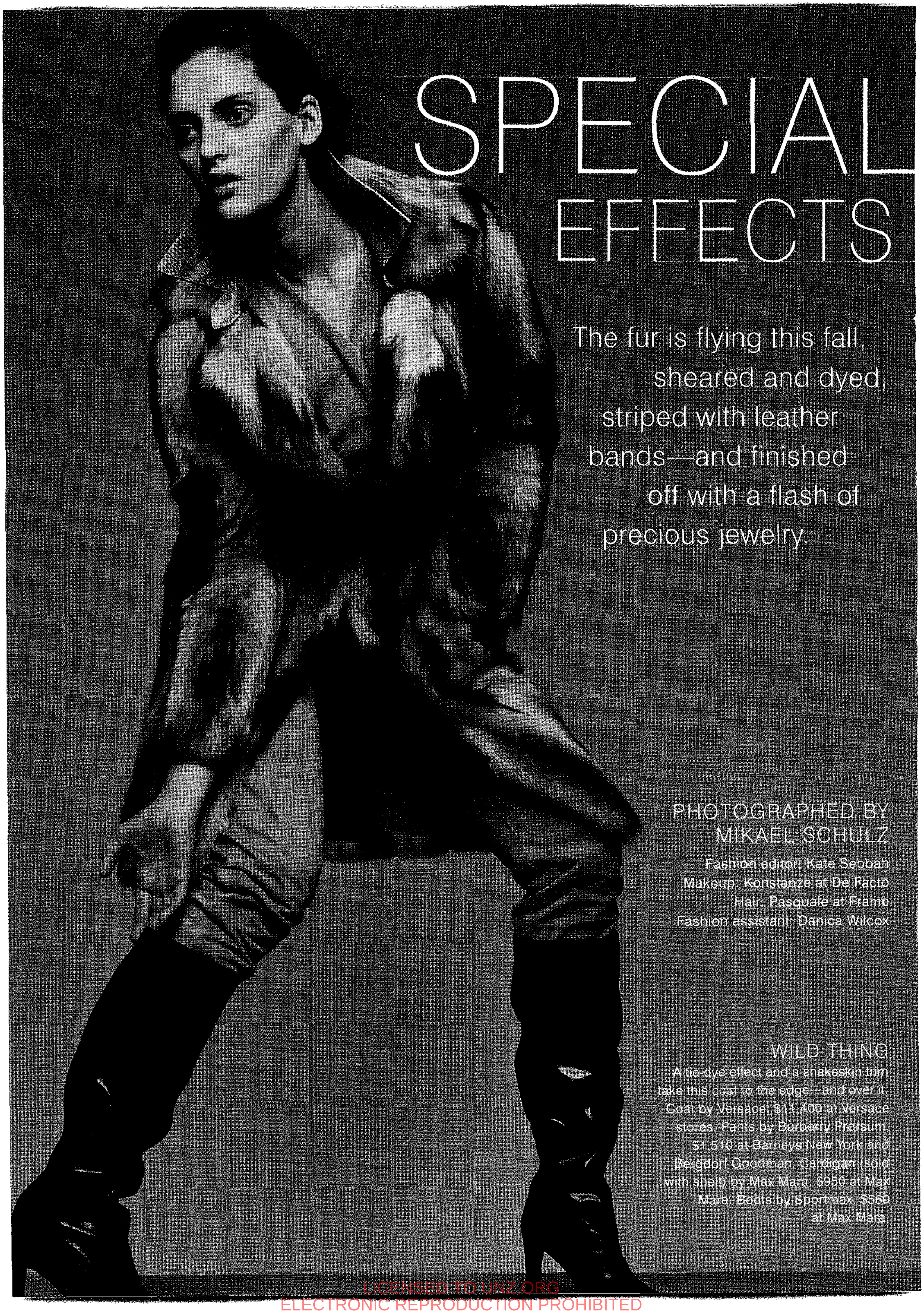
It's a look Alexis Carrington would have (literally) killed for: a crystal-covered dress that could upstage the glittering Manhattan skyline. Dress by Celine by Michael Kors, $10,575 at Celine. Belt by Lara Bohinc 107, $130 at Kirna Zabête. Earrings, $65, and bracelets, $28.50 for three, both by R. J. Graziano at Lord & Taylor. Shoes by Christian Louboutin, $370 at Christian Louboutin.



SNAKE CHARMER

Slither into this dress, and you won't be willing to shed it until the early dawn hours. Dress by Lawrence Steele, $2,000 at Gitobet. Earrings, $1,900, choker, $3,500, and bowl, $95, all by Elsa Peretti exclusively for Tiffany & Co. at Tiffany & Co.

For store information, see "Fall Fashion A-Z," page 127.

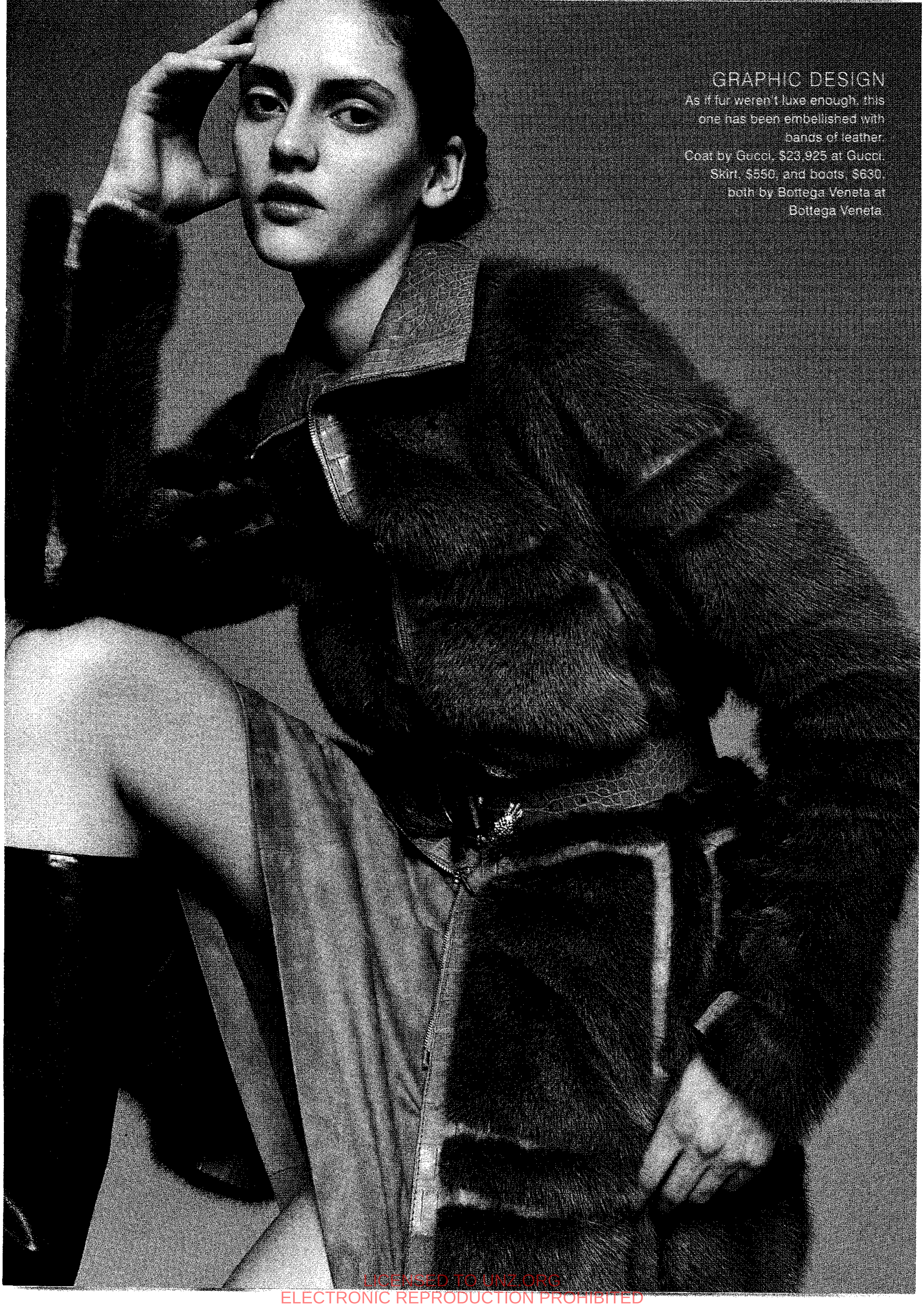


SPECIAL EFFECTS

The fur is flying this fall, sheared and dyed, striped with leather bands—and finished off with a flash of precious jewelry.

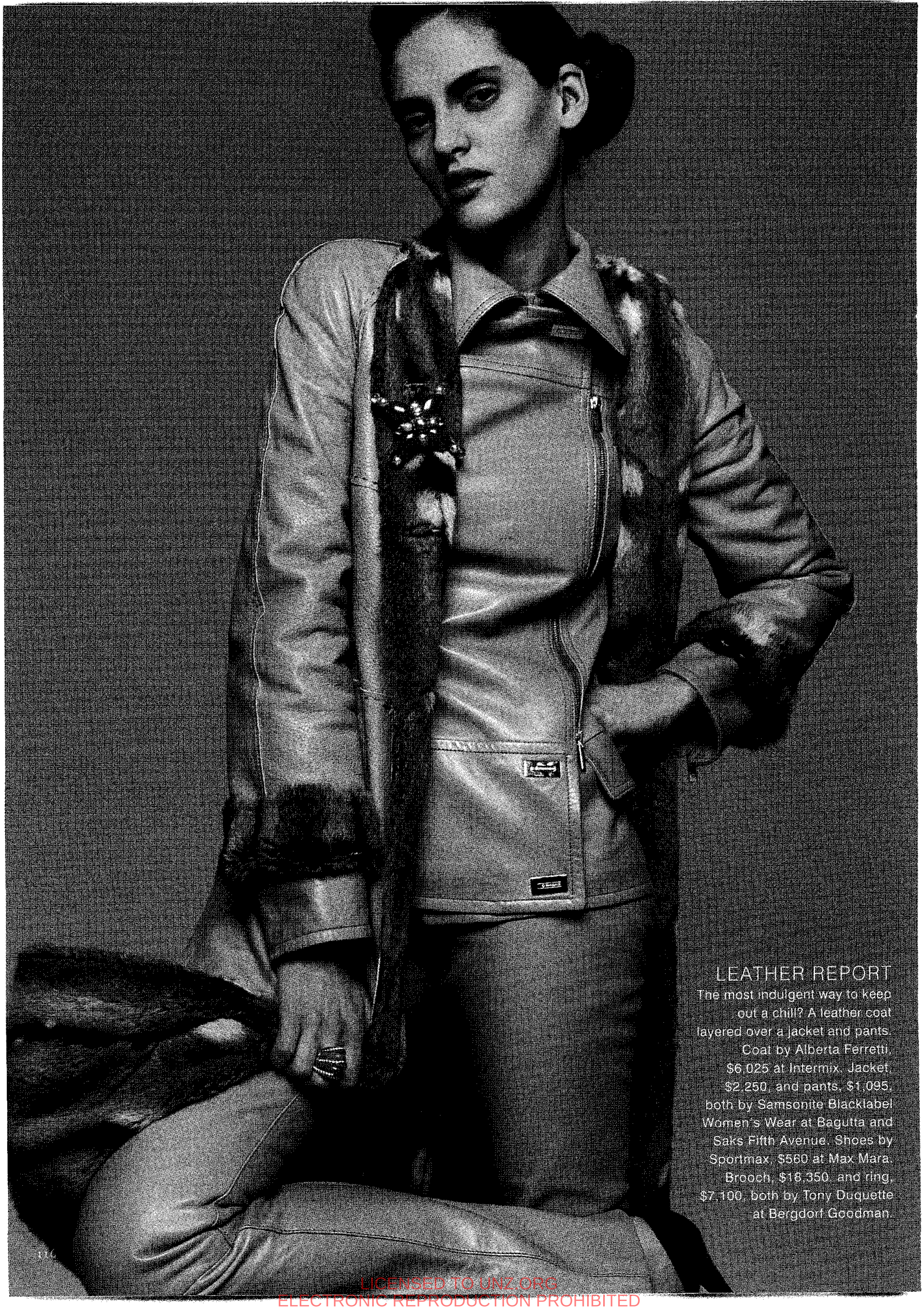
PHOTOGRAPHED BY
MIKAEL SCHULZ
Fashion editor: Kate Sebbah
Makeup: Konstanze at De Facto
Hair: Pasquale at Frame
Fashion assistant: Danica Wilcox

WILD THING
A tie-dye effect and a snakeskin trim take this coat to the edge—and over it. Coat by Versace, $11,400 at Versace stores. Pants by Burberry Prorsum, $1,510 at Barneys New York and Bergdorf Goodman. Cardigan (sold with shell) by Max Mara, $950 at Max Mara. Boots by Sportmax, $560 at Max Mara.



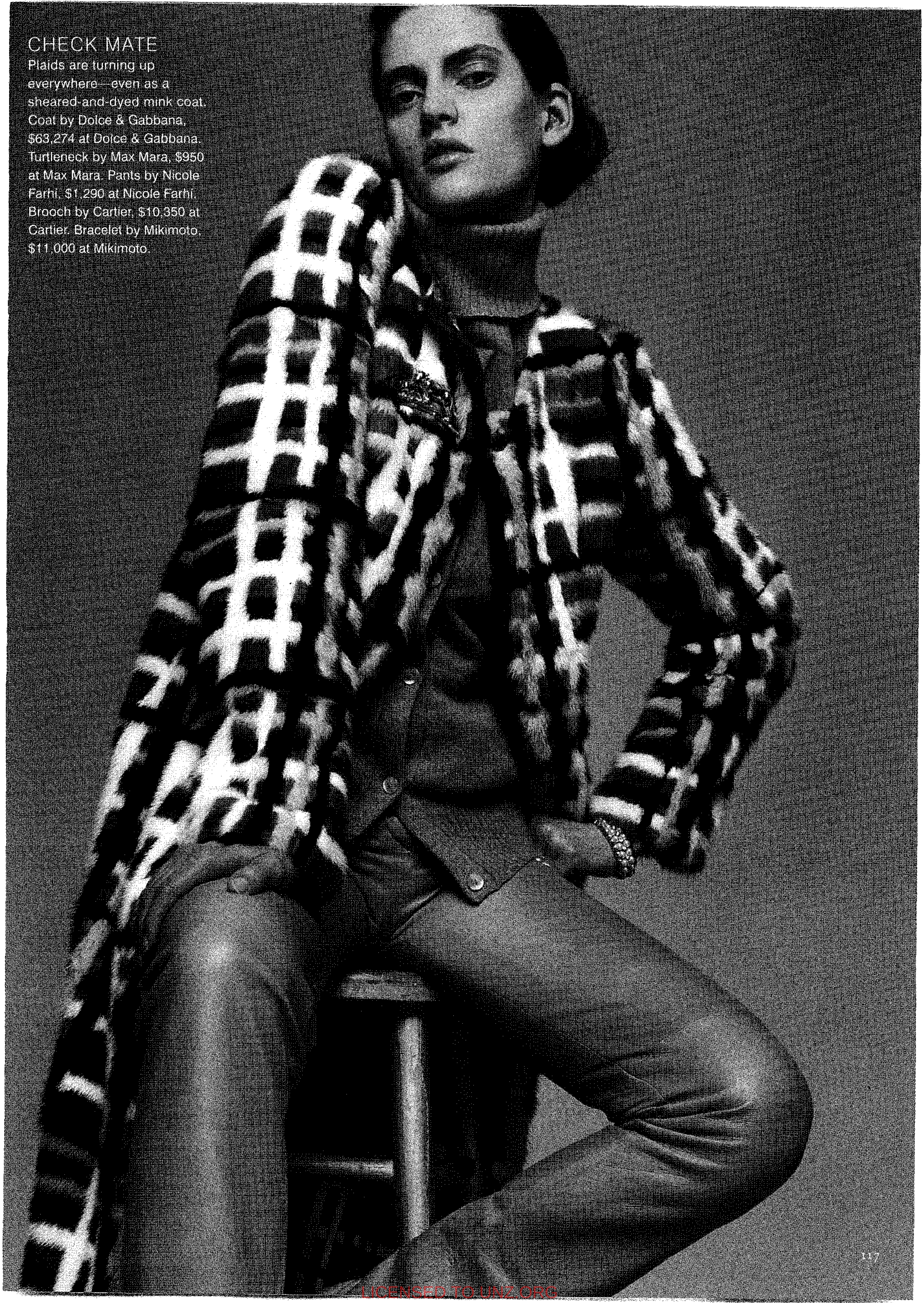
GRAPHIC DESIGN

As if fur weren't luxe enough, this one has been embellished with bands of leather.
Coat by Gucci, $23,925 at Gucci. Skirt, $550, and boots, $630, both by Bottega Veneta at Bottega Veneta.



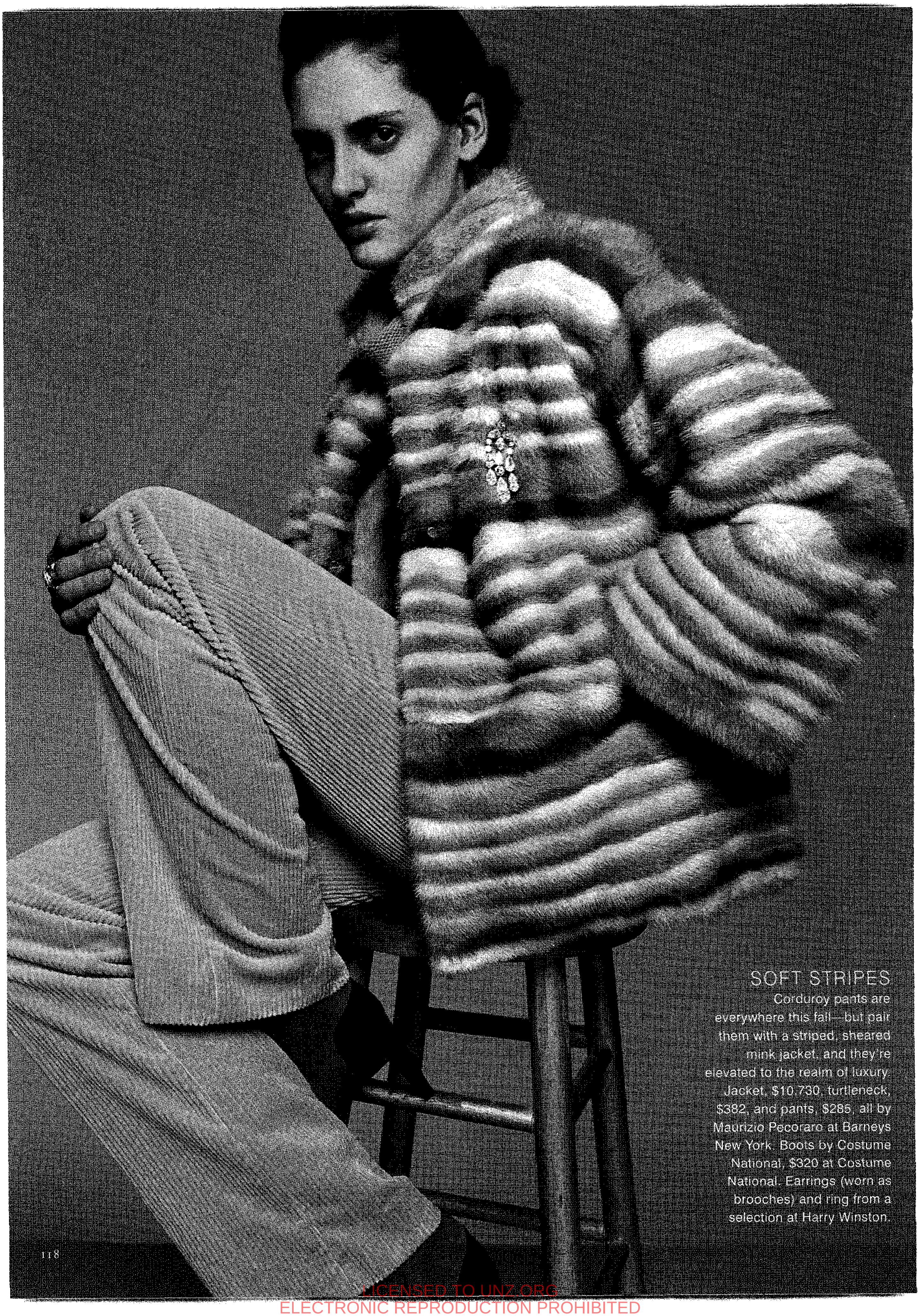
LEATHER REPORT

The most indulgent way to keep out a chill? A leather coat layered over a jacket and pants. Coat by Alberta Ferretti, $6,025 at Intermix. Jacket, $2,250, and pants, $1,095, both by Samsonite Blacklabel Women's Wear at Bagutta and Saks Fifth Avenue. Shoes by Sportmax, $560 at Max Mara. Brooch, $18,350, and ring, $7,100, both by Tony Duquette at Bergdorf Goodman.



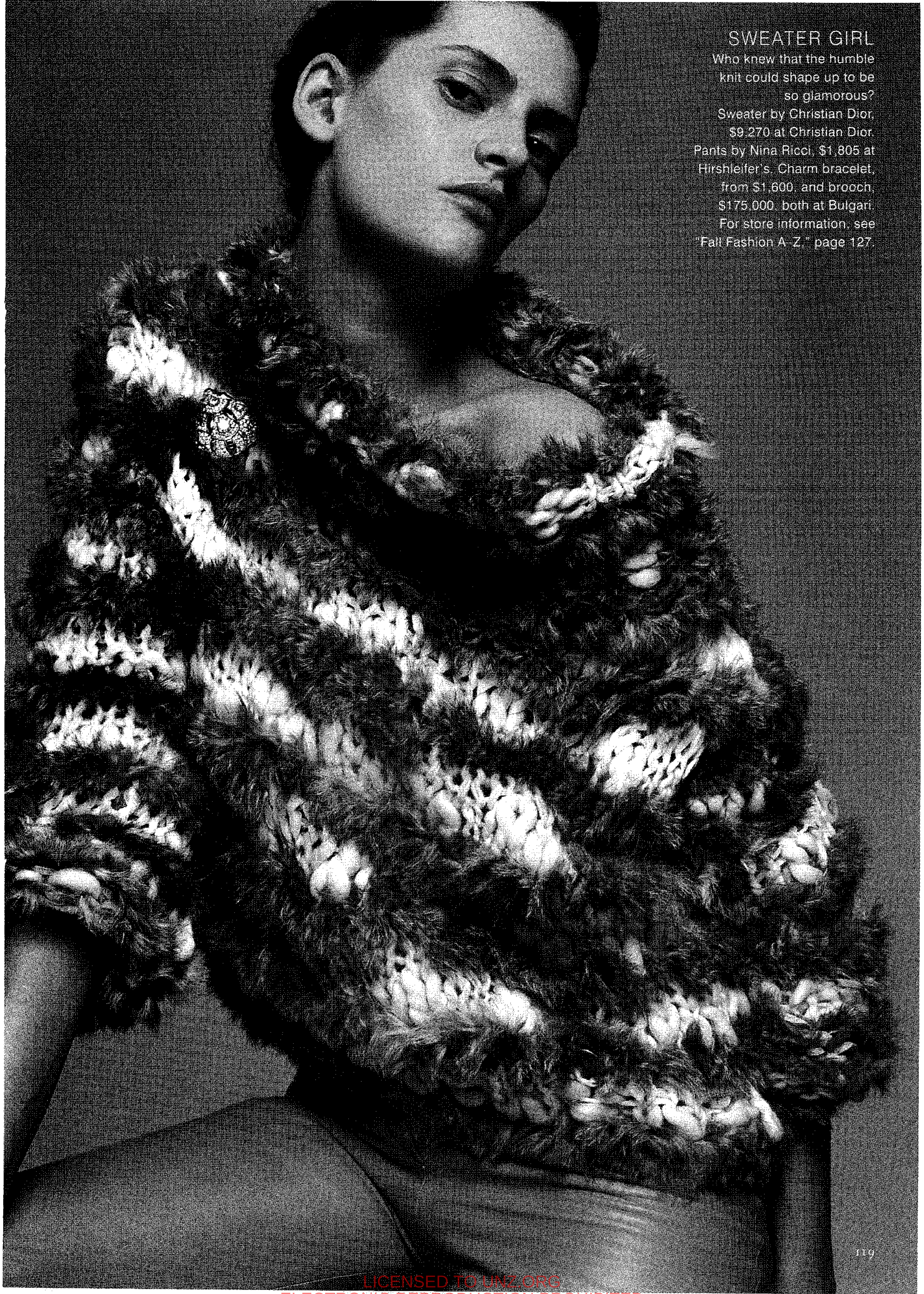
CHECK MATE

Plaids are turning up everywhere—even as a sheared-and-dyed mink coat. Coat by Dolce & Gabbana, $63,274 at Dolce & Gabbana. Turtleneck by Max Mara, $950 at Max Mara. Pants by Nicole Farhi, $1,290 at Nicole Farhi. Brooch by Cartier, $10,350 at Cartier. Bracelet by Mikimoto, $11,000 at Mikimoto.



SOFT STRIPES

Corduroy pants are everywhere this fall—but pair them with a striped, sheared mink jacket, and they're elevated to the realm of luxury. Jacket, $10,730, turtleneck, $382, and pants, $285, all by Maurizio Pecoraro at Barneys New York. Boots by Costume National, $320 at Costume National. Earrings (worn as brooches) and ring from a selection at Harry Winston.



SWEATER GIRL

Who knew that the humble knit could shape up to be so glamorous? Sweater by Christian Dior, $9,270 at Christian Dior. Pants by Nina Ricci, $1,805 at Hirshleifer's. Charm bracelet, from $1,600, and brooch, $175,000, both at Bulgari. For store information, see "Fall Fashion A-Z," page 127.

RAGS TO RICHES

Fashion insiders are racing to shoot, wear, and copy high-end vintage clothes—and Keni Valenti's showroom is on their speed dial. But Valenti's history is as colorful as anything he has in stock.

By Shyama Patel

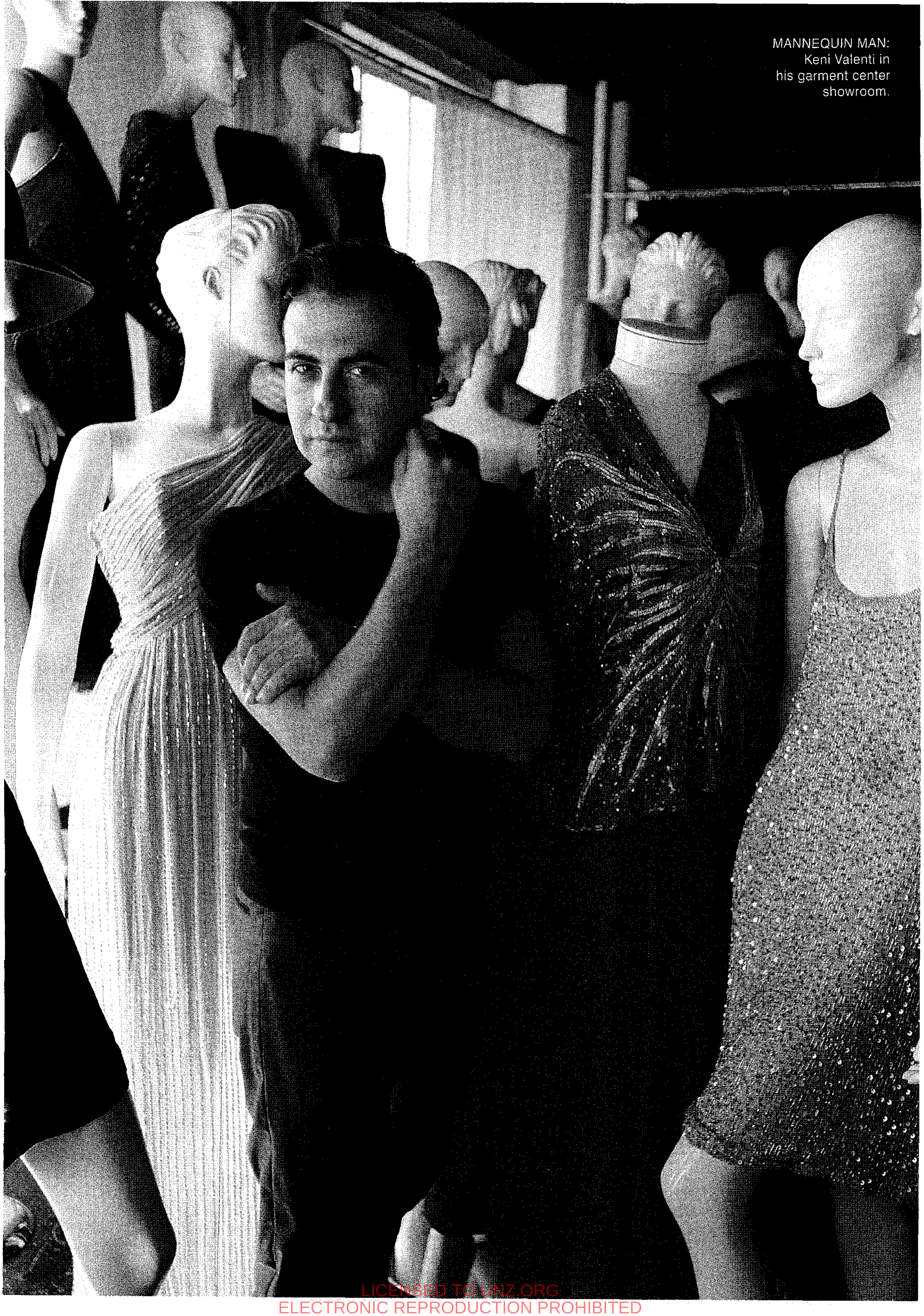
ON A SWELTERING TUESDAY in June—downtime for most of the garment industry—the phone in Keni Valenti's Retro Couture showroom won't stop ringing. The 41-year-old vintage-clothing dealer is fussing with a headless mannequin in a sequined Halston dress and dragging on his umpteenth Benson & Hedges 100, oblivious to the smoke that's making his musty garment-district digs even mustier. First, it's a stylist from *W,* calling to congratulate him on landing a credit in *The Face.* "I'm so *excited,*" he gushes in a whiny Queens drawl. "Did you see Chloë Sevigny lying on the bed in my *blowwse?*"

The phone rings again. It's *Vogue* calling for vintage jewelry, and Valenti gets agitated. "I have thousands of dollars of Chanel, but you know, I can't just send these things out like that," he howls. "I send this stuff up there, and I don't get it back. I lost the gloves, the Roberto di Camerino glasses—those were my own, my own personal . . . Oh, I can bill you for those? Well, all *right* then, I do have this big cuff, it's all emeralds." He puts his hand over the mouthpiece. "It's Grace Coddington's office," he whispers, referring to the magazine's creative director and famous stylist.

It's no surprise that Keni Valenti—who has 10,000 pieces of important vintage clothing in his archives—is busy. Designer runways are packed with references to past styles—the forties at Prada, the eighties at Louis Vuitton, the sixties at Marc Jacobs, and the seventies everywhere. Starlets are just as likely to wear $10,000 vintage gowns to awards ceremonies as they are to show up in new Randolph Duke. Society ladies hit William Doyle auctions for Ossie Clarks to perk up wardrobes of new Kors and Calvin. College students—who always bought ratty old clothes—scour eBay for deals on Courrèges and Pucci. Even Barneys is now selling expensive vintage togs alongside new designer offerings from Prada, Hermès, and Chanel.

Fashion's current infatuation with vintage reflects the pop-culture obsessions of its best customers: Tom Ford's Halston-esque dresses, for instance, conjure up the glamorous world of Bianca Jagger at Studio 54. And it's not surprising that the originals are now at least as prized as the new

Photographed by William Waldron



MANNEQUIN MAN:
Keni Valenti in
his garment center
showroom.

interpretations. After all, anyone with a few thousand dollars to spare can have the season’s trendiest new clothes—but only a single lucky fashion addict can have that one-of-a-kind sixties Chanel couture suit.

“Vintage is very newsworthy right now,” says Coddington, who has just finished styling a story for *Vogue*’s October issue that mixes old Claire McCardell, Norman Norell, and Halston styles (many borrowed from Valenti) with new ones from designers like Prada, Versace, John Galliano, and Chanel. “I was inspired by the clothes coming down the fall runways,” she explains. “I mixed the new in with the old, and honestly, the old ones often looked newer than the new ones.”

“There’s been a huge resurgence of vintage shopping,” agrees Marin Hopper, fashion director of *Elle,* which has also featured many pieces from Valenti’s archives. And what of the fact that readers can’t actually purchase the vintage items gracing the glossy pages? “It’s meant to inspire them,” says Hopper. “They’ll say, ‘I love those old Lanvin pants; maybe I can find something like them in the flea market.’ ”

For Valenti, the current craze for high-end vintage translates directly into dollars—he can easily mark up prized garments by at least 50 percent. “I’ll buy something for $10,000 ’cause I know I can turn it around for fifteen,” he boasts. But he’s also busy with a new project—designing his own collections for the first time in twelve years. There’s a line of inexpensive accessories he’ll sell on QVC this winter. And then there’s his real passion—a group of women’s evening dresses and suits that recently debuted at Bergdorf Goodman. The silhouettes—fifties dance frocks, boxy sixties cocktail ensembles, halter-necks from the seventies—are modeled on vintage pieces in Valenti’s collection, and sell for $260 to $2,600 (the average dress is about $1,500). He keeps prototypes stashed in a neighbor’s apartment, away from the prying eyes of other designers who frequent his showroom. A glamorous, full-skirted, beige silk gown is “very Charles James to me,” he says, citing a favorite fifties designer. “A little bit Charles James, a little bit Mme. Grès, a little bit Vionnet.” A sweet, three-quarter-sleeved silk suit is based on the sixties. Bergdorf Goodman has placed a $200,000 wholesale order with Valenti and is counting on him to rejuvenate its sixth-floor dress department. “There’s a modern timelessness to these dresses,” notes James Aguiar, the store’s fashion director. “They can hang in your closet forever, but they’re also sexy—they look like they might just fall off or pop open at any moment.”

“At one point in the eighties I was a celebrity,” Valenti recalls. In 1979, he was even dubbed “the next Halston” by *Time.* But then it all fell apart.

Valenti is ecstatic about his new line, but he knows exactly how fickle the fashion world can be. “At one point in the eighties, I was a celebrity,” he recalls wistfully. “Clubs would roll out the red carpets. In Japan, people would ask for my autograph.” In 1979, he was even called “the next Halston” by *Time.* But then it all fell apart.

VALENTI’S STORY HAS ALL THE elements of a glam-rock opera. As he tells it, his parents were a go-go dancer and a taxi driver in Corona, Queens. His mother abandoned the family when Valenti was 9, and his father was unable to care for the children. “He sat my brother and my sister and me down and said, ‘You have to grow up yourselves—I can’t help you,’ ” Valenti recalls. So young Keni dropped out of third grade and ran off with a group of local hippies. “They grabbed me ’cause I was like this lost little kid,” he says. “They took me to Woodstock, we smoked marijuana. I didn’t know who Angela Davis was, but there I was soliciting money for her in Central Park.” Every few weeks, he’d pack in his FREE ANGELA bumper stickers and crawl home to Dad for a meal or a few dollars (“I’d get $5 if I cleaned the taxi”).

At 14, Valenti moved into the modest TriBeCa pad where he still lives, paying his rent by taking pictures of the early-seventies glam-rock scene. The teenage paparazzo worked clubs like the Mercer Arts Center and Max’s Kansas City, and took drugs with Halston, Warhol, and Debbie Harry. “Everyone was a Hoover vacuum cleaner,” he says with a chuckle. Hanging out with the flamboyant, cross-dressing members of the New York Dolls inspired him to trade in his hippie duds for makeup, high heels, and tight leather pants. “All the bands were doing it,” he insists. “It had nothing to do with wanting to be a woman; it was just cool.”

Pretty soon, Valenti was making his own clothes—reworking castoffs from thrift shops and Dumpsters to wear in the nightclubs. On Fire Island in 1976, he met music publicist John Carmen, who thought the style would work for his clients, budding disco divas like Grace Jones, Evelyn Champagne King, and Carol Douglas. “They wanted that futuristic look,” Valenti explains of his first design project. “Lots of lamé, lots of flash, lots of glitter.”

When he wasn’t out at the clubs, Valenti hung out with his neighbor Betsey Johnson, who paid him to baby-sit her daughter, Lulu. “He used to love coming down to my loft,” Johnson remembers. “We did everything out of there in those days—the sewing, the shipping. He’d come down here, and we’d all bop around—we’d dance on the beds, on the sewing table, everywhere.” Valenti was also busy with a new hobby—making bright plastic hats and Day-Glo bracelets for his friends at the clubs. Johnson commissioned similar styles for a fashion show she was staging at the dance club Pravda in 1979. Valenti concocted headpieces out of Saran Wrap, Tide boxes, and plenty of Day-Glo paint. Elio Fiorucci, owner of the era’s most over-the-top clothing shop, was in the front row at the show and offered Valenti a contract to open a boutique in the basement of his store.

“I was really into Colorforms, dolls, and Barbies,” Valenti says—with a straight face—of his Fiorucci days. He made accessories and clothing “kits,” complete with shoes and jewelry, that came pasted on slabs of cardboard and shrink-wrapped, “like Barbie but for big people.” He designed quirky theme collections for major department stores: Macy’s snapped up his “sci-fi” fashions—felt jumpsuits with Velcro fastenings, hats with antennas that lit up, and backpacks made out of plastic tubing. The store also bought an “Aunt Jemima” collection—black and white separates sold with gingham aprons (Valenti calls this his Mammy look). A “steel” group—sheets of fabric that wrapped, tied, and knotted into pants and dresses—was sold at Bonwit Teller. “I wanted to be a real designer,” he remembers. “Like Kenzo or Thierry Mugler.”

In 1984, Valenti opened his own boutique in the East Village (“a wild place then, a war zone”). Always a master of self-promotion, he rounded up every writer, fashion editor, and club kid he’d ever partied with to attend the opening. The legendary photographer Horst P. Horst shot the reception. A few months later, Harold Koda, the late Richard Mar-

Photographs courtesy of Keni Valenti (8) and by Tina Paul (*Details* party at Cave Canem).

Keni Valenti

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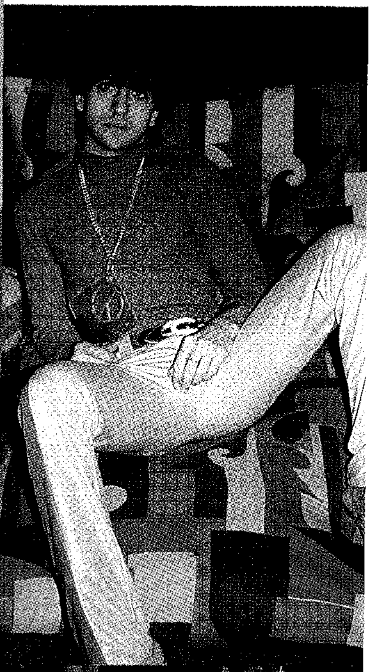

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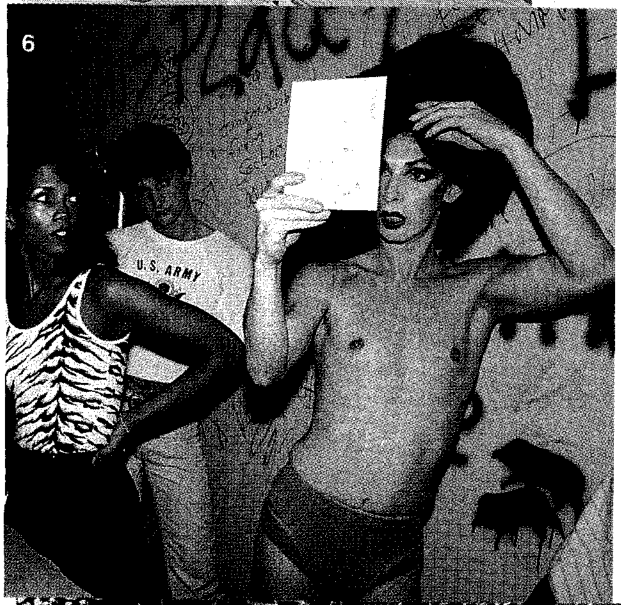
VINTAGE VALENTI

1. **Keni Valenti** at home on Easter Sunday, 1965, age 6. **2.** **Valenti** at Danceteria, 1977, age 19. **3.** Seventies club fixtures **Ellen Kinnally** and **Phoebe Zeeman** wear Valenti's "Space a-go-go" collection at the Mudd Club, 1979. **4.** Singer and poet **Cherry Vanilla** and **Valenti** in Valenti hats, 1979. **5.** With singer **Grace Jones**, who modeled in his 1981 fashion show at F Sharp. **6.** Warhol superstar **Holly Woodlawn** dressing for Valenti's Mudd Club show, 1980. **7.** With, from left, club owner **ChiChi Valenti, Amanda Lepore,** and *Details* editor **Annie Flanders** at Cave Canum, 1989. **8.** Valenti's 1986 fashion show outside his SoHo shop.



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tin, and Laura Sinderbrand, then curators of the FIT collection, bought his zaniest creations—bias-cut denim jumpsuits and eight-armed dresses—to put in their exhibition on the East Village design scene.

"It was very conceptually driven clothing," remembers Koda, now the curator of the Metropolitan Museum's Costume Institute. "They were very simple cuts but inventive in the way they fit. He had these modular jersey pieces—large tubes that had one opening at the connective seam that you passed your head through, then you draped it around your body. It looked like nothing you see now."

Japanese buyers agreed. They were combing the neighborhood for avant-garde talent to import, and a year after Valenti opened his boutique, they offered him $5 million to take his business to Asia. "It was the world of Keni Valenti," the designer says of the fifteen boutiques he opened in Japanese hotels and department stores within the next two years. "It was incredible—I designed handbags, I designed luggage, I designed swimwear and sunglasses. And then they were sublicensed with my name on *everything*." In 1987, Valenti upgraded from his East Village shop to a bigger boutique on Thompson Street, designed by the Memphis Group. "I thought I was *it*," he says. "I had an apartment in Paris, in London, in Milan, in Tokyo. I had a Jaguar. I collected Warhols, Bugatti furniture, and Futuro stuff from the thirties."

Addicted to heroin, Valenti found himself living on welfare and food stamps. "I sat on the edge of a 40-story building," he remembers. "But I just couldn't jump off."

But when the Japanese economy collapsed in 1989, his backers didn't renew his contract. Valenti was left with nothing but a bunch of cool furniture and a handful of rented apartments. Even in recalling this difficult time, he can't help but joke: "I was a political *paaaawn*," he drawls. "The government told them they had to bring some American product over there, so they brought Kentucky Fried Chicken, and they brought Keni Valenti, and then they were like . . ." He pauses for effect, switching to an eerie falsetto: "Bye-bye!"

Arriving back in America, Valenti found that fashion's tastes had changed, and the club-kid look of the mid-eighties had been replaced by a lot of minimalist black separates. He was also in deep financial trouble. Now addicted to heroin, he found himself living on welfare, food stamps, and support from Amanda Lepore, the transsexual club kid he calls his "roommate, muse, and surrogate wife." In 1993, Lepore moved out. ("She found someone who loved her—it's very hard for transsexuals to find that," Valenti sighs.) "I was hoping I would OD or get AIDS," he recalls. "I sat on the edge of a 40-story building, but I just couldn't jump off." Instead, he met a Jesuit priest who fed him, cared for him, and persuaded him to go to rehab. "I was brought up a Catholic—I don't really believe in it, but my angels did bring me this angel to take care of me," he says. Valenti emerged from Smithers, a clinic in upstate New York, weak, sick from methadone, and in a daze.

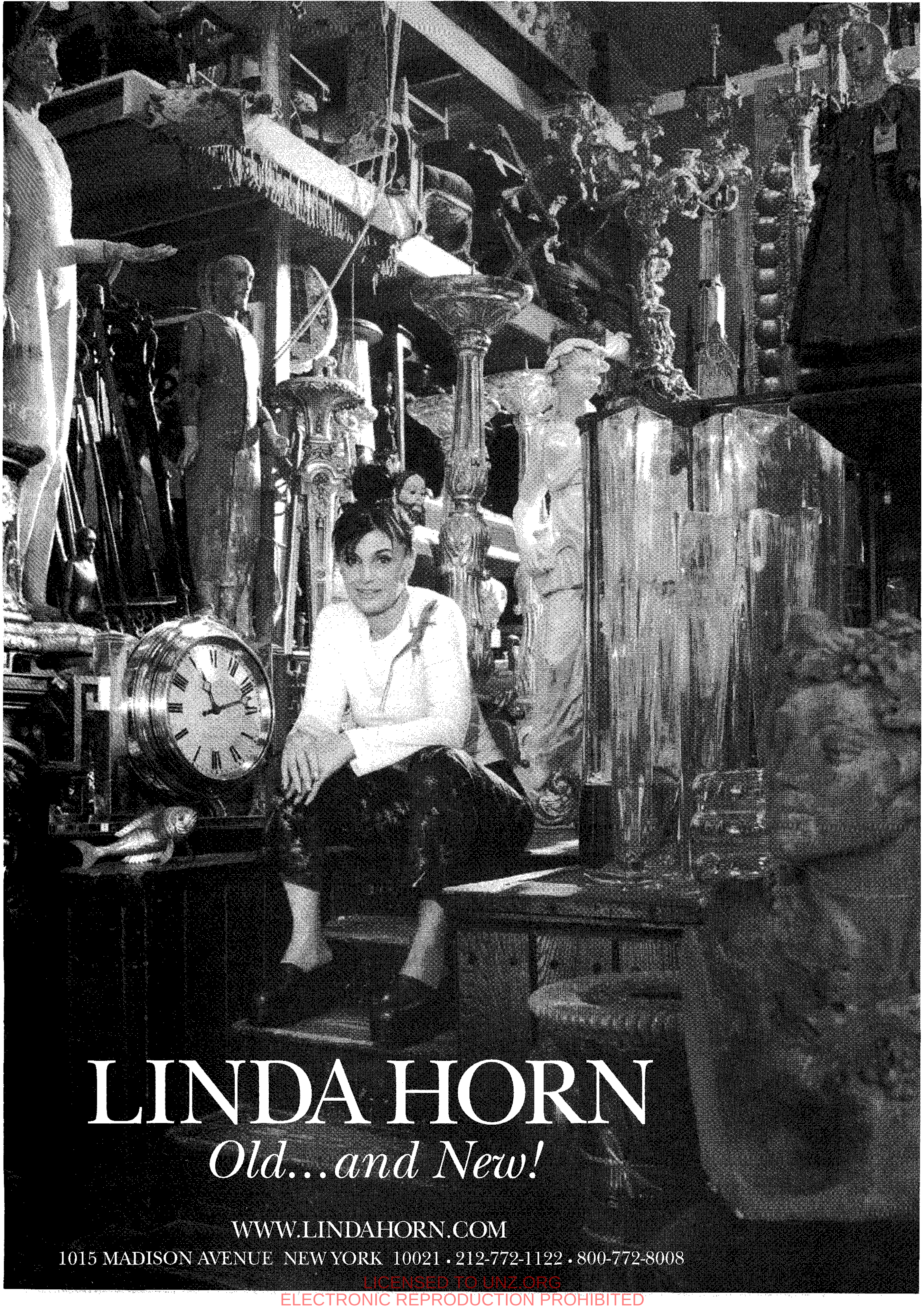
To support himself, he opened a stall at the 26th Street flea market and started selling off his old nightclub wardrobe of eighties Gaultier, Yamamoto, and Issey Miyake. "That booth was like my sobriety," he says now. With an uncanny knack for bumping into career-makers while down and out, he soon befriended shoppers Lori Goldstein, now the fashion director of Italian *Vogue*, and Max Wilson, a designer at Ralph Lauren, who would hire him to track down specific garments they needed. In 1996, he upgraded to a sub-basement warehouse in TriBeCa, where customers like Helena Christensen would rummage for old Pucci dresses. "They'd crawl down two flights of stairs and run around naked trying on old Halstons—I used to call it the dungeon," he says mischievously. Two years after that, he opened his current showroom.

THE LABELS ONE NOW MOST ASSOCIATES with Valenti are the stuff of society biographies, the kind that evoke names like Marie-Helene de Rothschild, Babe Paley, Jackie Onassis, and Jacqueline de Ribes. He's got more than his fair share of Balenciaga and Givenchy, of Dior and Chanel and Schiaparelli. He sniffs these out at estate sales or snaps them up from the retired household help of dead doyennes, and he sells them primarily at auctions. The backbone of Valenti's business, these pieces can earn him upwards of $40,000 a pop, and they—along with seventies club clothes—are the ones that land him those prized editorial credits.

Rummaging through his closet, one has the feeling of shopping at the most rarefied tag sale in the world—racks and racks of history's most important designer labels mixed in with the grooviest no-name clothes imaginable. "When I first looked in there, I thought, *Oh, my God, this is like a real rag bag,*" says Coddington. "It's crazy, no?" Valenti shows off a red micro-mini dress and a matching beaded jacket with Alexis Carrington shoulders. "This is Fabrice from the eighties—he was the first to do the mirrors," he says with a laugh, obviously thinking Prada a few seasons back. "Early lamé!" he exclaims, holding up a billowing Mme. Grès coat from the thirties. He climbs a stepladder to reach a Dior Couture dress—a wasp-waisted blue chiffon number from the fifties with layers upon layers of white crinoline peeking out underneath. "This was so new at the time—it was owned by Helen Hayes—Tiffany [Dubin, formerly of Sotheby's] sold her other Dior for $44,000." He puts it away, carefully. "I'll sell them for the right price," he says. "But these are my babies."

Valenti makes most of his money renting his pieces, for 25 percent of the selling price, to major international designers who add oomph to new collections by copying choice old ideas. "Look at this Alaïa," he says lovingly. "They're all sourcing it as inspiration, but I don't tell them who else has borrowed it!" Ever wonder where that trench-coat trend came from? Valenti shows off a sixties Fabiani version with a wide belt and huge, clownish buttons, which he admits he lent to three designers before the last spring collections. One recent afternoon, Valenti bought three Halston gowns off a housekeeper on the Upper East Side, who'd been given them by an old employer. The next morning, a certain white-hot Italian design company snapped them up and whisked them off to Milan, to copy into the spring 2001 collection.

A New Agey Deepak Chopra CD is playing in the background, and the smell of incense mingles with the dust and fading daylight in the closet. "Sometimes I feel like dead designers are giving me something from the grave," Valenti says with the utmost seriousness. "I'm like a keeper of history. I talk them up, get them editorial; I make them live again. I'll leave my house thinking of Halston or Giorgio di Sant' Angelo, and find this incredible stuff." He looks around the shadowy room. "At night, when it's dark, I swear to God I've heard people talking. The toilet flushes, the sink drips. I've seen dress-



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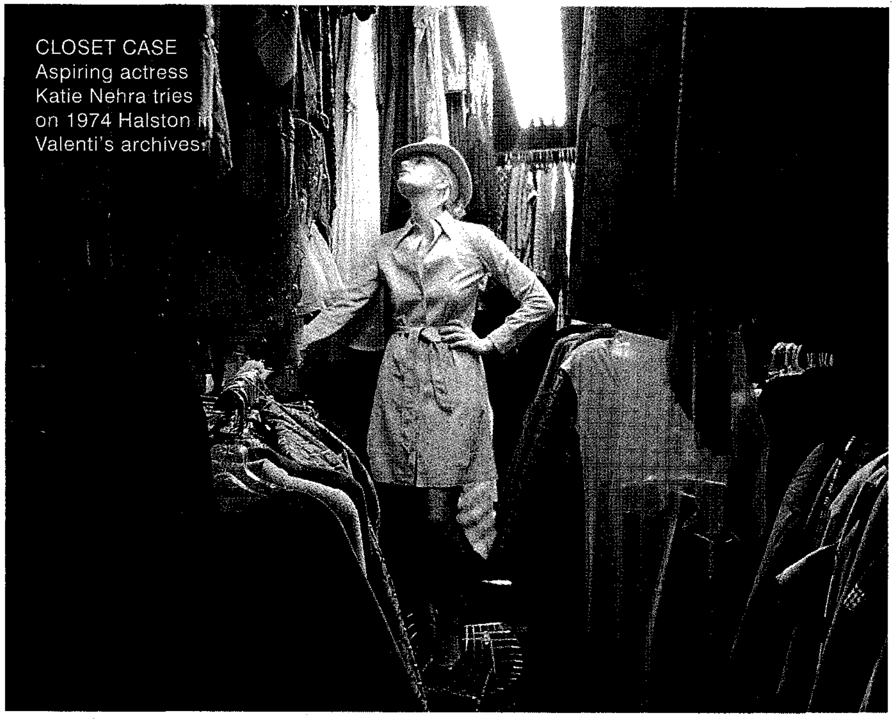


CLOSET CASE
Aspiring actress Katie Nehra tries on 1974 Halston in Valenti's archives.

es *flying*." But, he insists, "the ghosts are friendly—they seem to take care of the clothes and keep bugs away."

> "At night, when it's dark, I swear to God I've heard people talking," Valenti says, spookily. "The toilet flushes, the sink drips . . . I've seen dresses *flying*."

IT'S TEN O'CLOCK ON A WEDNESDAY MORNING, and Valenti is heading out to shop. "I've already had ten cups of coffee and smoked a pack of cigarettes," he groans as the green Ford Explorer pulls out onto the West Side Highway, the Beatles blasting on the CD player. He and two dealers from New Jersey—Sue, an old friend from the flea market who's brought the car, and Lisa, a novice eBay handbag hawker in a pajama top and cutoffs—chain-smoke with the windows closed, and rev one another up. "C'mon, kids, we want goodies!" Valenti exclaims. "We want Charles James!" He's never found one of James's dresses—the designer could spend years on a single one, so there aren't many around—but if he does, he could flip it for a cool $50,000.

The Manhattan headquarters of the Salvation Army is a three-story, neon-lit behemoth on the fringes of Hell's Kitchen—unexpectedly orderly and silent, except for a handful of busty, Lycra-clad housewives chattering in Spanish and digging for old bras and scuffed leather handbags. Valenti races past them to the dress section. Covering about a foot of rack in five seconds, he pauses every six feet or so to examine a dress, slip it off the hanger, and toss it over his shoulder. "Don Luis of Spain," he says, picking out a brown silk shirtdress. "So cool, isn't it?" He finds another in Ultrasuede with big gold buttons: "Mary Martin. Know who she was? See, I could charge $800 for that, and then Mary Martin would be *fabulous*."

In the belt section, he grabs fistfuls of Anne Kleins from the seventies: "Looks like we hit the jackpot. Every color under the sun, and they are grooooovy." One of the housewives stops to check out Valenti's mammoth pile, and he shoos her away. "You have to watch out," he confides. "They'll pull things from you if you're not looking."

Valenti and Sue both throw huge bags of purchases in the trunk. But Lisa has come up dry. She bums another cigarette, pulls a pen out of her red wicker handbag, and asks what names she should look for.

"Norman Norell," Valenti volunteers as the car inches through the traffic on Ninth Avenue.

"But it's got to be Norman," Sue reminds him.

"Gus Tassell and Pertegaz," says Valenti.

"Look for Alaïa," Sue suggests.

"Gucci, Pucci, and Fiorucci," Valenti giggles.

"Pierre Cardin," says Sue.

"But that's *everywhere*!" Lisa exclaims.

"Not the really old groovy stuff," Valenti assures her.

Like a bargain hunter's I Spy, the car game helps to gloss over the competitive undercurrent of the unusual expedition (as is true with most dealers, Valenti usually shops alone). Heading up Madison Avenue on the way to more thrift shops in Queens, the car passes a venerable Italian boutique that showed a smashing, seventies-chic fall collection. "Thanks." Valenti winks when Sue says she liked it. "They're my clients. They sent me flowers after that show."

THE NEXT MORNING, VALENTI has a meet-and-greet session with the Bergdorf Goodman sales staff. He's turned up in head-to-toe Gucci—"I'm too old to wear vintage," he insists—and is visibly nervous. "It's Bergdorf's," he frets. "It's the best store in America!" (Valenti keeps his first Bergdorf Goodman charge card, from 1978, as a souvenir.)

His mission today is to make the staff understand his inspiration for the new Keni Valenti collection. He tentatively begins to address a group of salespeople in power suits, who sit sipping coffee out of paper cups. Before long, he's gesticulating wildly. "I get things from these women who were fabulous 30 or 40 years ago," he explains. "I say to them, 'You're still beautiful, why don't you come down to my showroom—I've got all this great vintage.' And they say, 'Daaaahling, I'd nevah walk around in someone's *duuuhhhty* clothes!' " The crowd bursts into laughter, and the tension in the room dissipates immediately.

After the presentation, the staff lingers to gossip and inspect the new dresses. "Everyone wants vintage," a young, wispy-haired blonde buyer named Tracy confides. "But that's not our customer." She's hoping Valenti's line will bridge the gap between retro-fever Italian *Vogue*–style and the uptown lady who buys Bergdorf's eveningwear (as of press time, the store had restocked the collection twice). A group of saleswomen huddle around Valenti's ever-present copy of *The Face*, checking out Chloë Sevigny wearing the blouse from their collection. "It's like vintage, but it's new," Valenti explains winningly as they nod in agreement. "It's fresh and clean, without anyone's troubles in it." ■

Photograph by William Waldron.

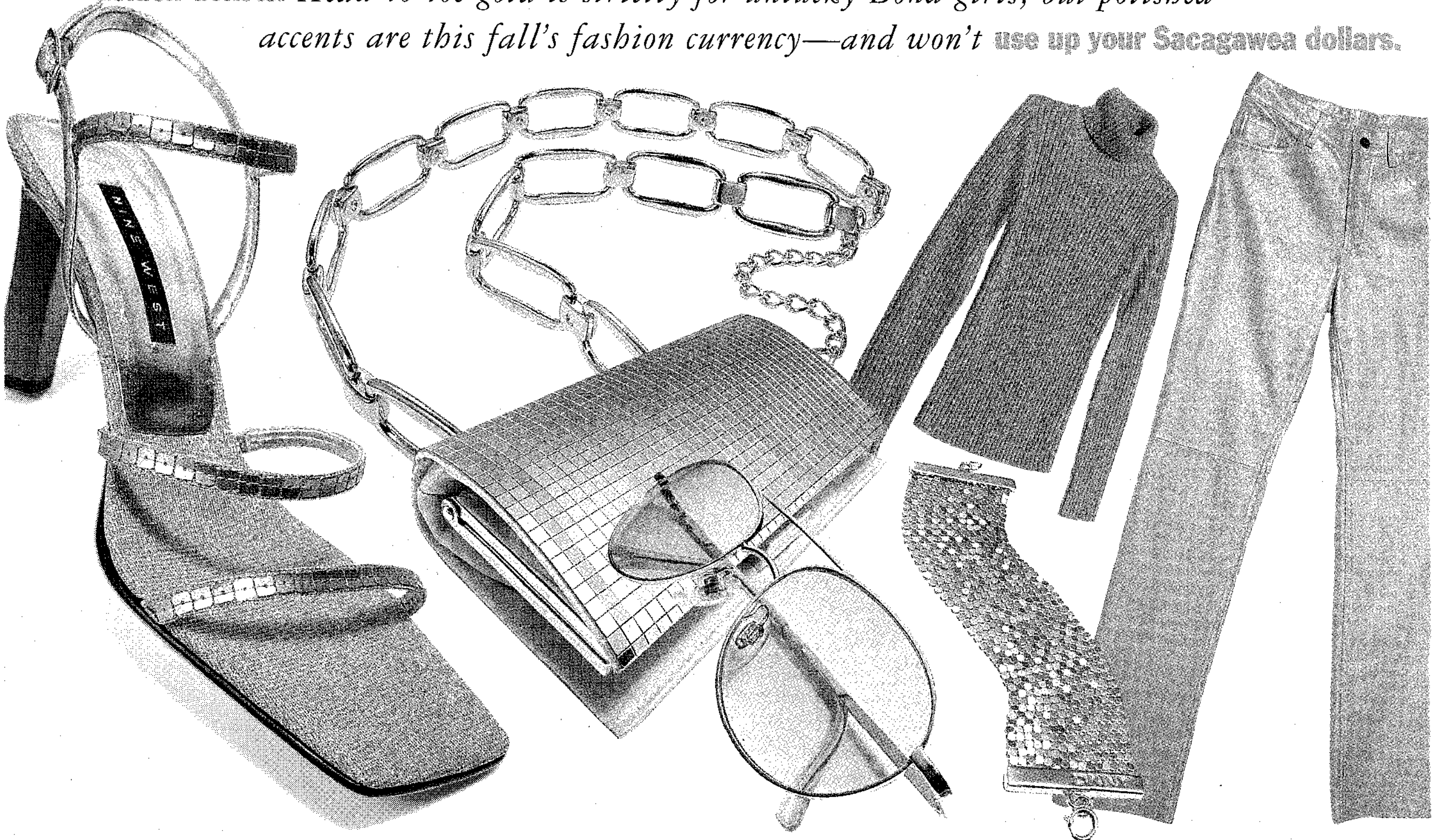
FALL FASHION A-Z

A|X ARMANI EXCHANGE, 645 Fifth Avenue, at 51st Street (212-980-3037); 568 Broadway, near Prince Street (212-431-6000)
ALLAN & SUZI, 416 Amsterdam Avenue, at 80th Street (212-724-7445)
BAGUTTA, 402 West Broadway (212-925-5216)
BARNEYS NEW YORK, 660 Madison Avenue, near 60th Street (212-826-8900); 225 Liberty Street (212-945-1600)
BERGDORF GOODMAN, 754 Fifth Avenue, at 57th Street (212-753-7300)
BILL AMBERG, 230 Elizabeth Street (212-625-8556)
BLOOMINGDALE'S, 1000 Third Avenue, at 59th Street (212-705-2000)
BOTTEGA VENETA, 635 Madison Avenue, near 59th Street (212-371-5511); 108 Wooster Street (opening fall 2000)
BULGARI, 730 Fifth Avenue, near 57th Street (212-315-9000)
BURBERRY, 9 East 57th Street (212-371-5010)
CALVIN KLEIN, 654 Madison Avenue, at 60th Street (212-292-9000)
CAROLINA HERRERA, 954 Madison Avenue, at 75th Street (212-249-6552)
CARTIER, 711 Fifth Avenue, near 55th Street (212-753-0111); Trump Tower Fifth Avenue, at 56th Street (212-308-0843); 828 Madison Avenue, near 69th Street (212-472-6400)
CELINE, 667 Madison Avenue, at 61st Street (212-486-9700)
CHANEL, 15 East 57th Street (212-355-5050); 139 Wooster Street (opening in November)
CHRISTIAN DIOR, 21 East 57th Street (212-931-2950)
CHRISTIAN LOUBOUTIN, 941 Madison Avenue, near 74th Street (212-396-1884)
COMME DES GARÇONS, 520 West 22nd Street (212-604-0013)
COSTUME NATIONAL, 108 Wooster Street (212-431-1530)
D&G, 434 West Broadway (212-965-8000)
DKNY, 655 Madison Avenue, at 60th Street (212-223-3569)
DOLCE & GABBANA, 825 Madison Avenue, near 68th Street (212-249-4100)
DONNA KARAN NEW YORK, 2072 Northern Boulevard, Manhasset, N.Y. (516-869-0500)
EMANUEL UNGARO, 792 Madison Avenue, at 67th Street (212-249-4090)
FENDI, 720 Fifth Avenue, at 56th Street (212-767-0100)
FOGAL OF SWITZERLAND, 680 Madison Avenue, near 61st Street (212-759-9782); 510 Madison Avenue, at 53rd Street (212-355-3254)
GIORGIO ARMANI, 760 Madison Avenue, at 65th Street (212-988-9191)
GITOBET, 16 South Dean Street, Englewood, N.J. (201-541-7330)
GIVENCHY, 710 Madison Avenue, at 63rd Street (212-688-4338)
GUCCI, 10 West 57th Street (212-826-2600, closing September 4); 685 Fifth Avenue, at 54th Street (opening September 4)
HARRY WINSTON, 718 Fifth Avenue, at 56th Street (212-245-2000)
HELMUT LANG, 80 Greene Street (212-925-7214)
HENRI BENDEL, 712 Fifth Avenue, near 55th Street (212-247-1100)
HERMÈS, 11 East 57th Street (212-751-3181, closing in September); 691 Madison Avenue, at 62nd Street (opening in September)
HIRSHLEIFER'S, 2080 Northern Boulevard, Manhasset, N.Y. (516-627-3566)
HOGAN, 134 Spring Street (opening in September)
HUGO HUGO BOSS, 132 Greene Street (opening in September)
IF, 94 Grand Street (212-334-4964)
INTERMIX, 1003 Madison Avenue, near 77th Street (212-249-7858); 125 Fifth Avenue, near 19th Street (212-533-9720)
JEFFREY NEW YORK, 449 West 14th Street (212-206-1272)
JIMMY CHOO, 645 Fifth Avenue, at 51st Street (212-593-0800)
JIN GUANG IMPORT & EXPORT CORP., 60 West 38th Street (212-302-3934)
JUTTA NEUMANN, 317 East 9th Street (212-982-7048)
KATE SPADE, 454 Broome Street (212-274-1991)
KIRNA ZABÊTE, 96 Greene Street (212-941-9656)
LACRASIA GLOVES, 304 Fifth Avenue, near 31st Street (212-594-2223); 85 Grand Central Terminal (212-370-0310)
LINDA DRESNER, 484 Park Avenue, near 58th Street (212-308-3177)
LORD & TAYLOR, 424 Fifth Avenue, near 38th Street (212-391-3344)
LOUIS VUITTON, 49 East 57th Street (212-371-6111); 116 Greene Street (212-274-9090); 703 Fifth Avenue, at 55th Street (opening in December)
M & J TRIMMINGS, 1008 Sixth Avenue, near 37th Street (212-391-9072)
MACY'S, 151 West 34th Street (212-695-4400)
MANOLO BLAHNIK, 31 West 54th Street (212-582-3007)
MARC JACOBS, 163 Mercer Street (212-343-1490); 403 Bleecker Street (opening September 18)
MAX MARA, 813 Madison Avenue, at 68th Street (212-879-6100)
MICHAEL KORS, 974 Madison Avenue, at 76th Street (opening in September)
MIKIMOTO, 730 Fifth Avenue, at 57th Street (212-457-4600)
MISSONI, 1009 Madison Avenue, at 78th Street (212-517-9339)
MIU MIU, 100 Prince Street (212-334-5156)
MOSCHINO, 803 Madison Avenue, near 68th Street (212-639-9600)
NEIMAN MARCUS, 2 East Maple Avenue, White Plains, N.Y. (877-634-6269); 1200 Morris Turnpike, Short Hills, N.J. (973-912-0080); 503 Garden State Plaza, Paramus, N.J. (201-291-1920)
NICOLE FARHI, 10 East 60th Street (212-223-8811)
PATRICIA FIELD, 10 East 8th Street (212-254-1699)
POLO RALPH LAUREN, 867 Madison Avenue, at 72nd Street (212-606-2100)
PRADA, 841 Madison Avenue, at 70th Street (212-327-4200); 725 Fifth Avenue, near 56th Street (212-664-0010)
SAKS FIFTH AVENUE, 611 Fifth Avenue, at 50th Street (212-753-4000)
SALVATORE FERRAGAMO, 661 Fifth Avenue, near 53rd Street (212-759-3822)
SCOOP, 1275 Third Avenue, near 73rd Street (212-535-5577); 532 Broadway, near Spring Street (212-925-2886)
SEARLE, 1124 Madison Avenue, near 84th Street (212-988-7318); 1035 Madison Avenue, at 79th Street (212-717-4022); 860 Madison Avenue, at 70th Street (212-772-2225); 609 Madison Avenue, at 58th Street (212-753-9021); 1051 Third Avenue, at 62nd Street (212-838-5990)
SERGIO ROSSI, 835 Madison Avenue, near 70th Street (212-396-4814)
SIGERSON MORRISON, 242 Mott Street (212-219-3893)
STEPHANE KÉLIAN, 717 Madison Avenue, near 63rd Street (212-980-1919); 158 Mercer Street (212-925-3077)
STUART MOORE, 128 Prince Street (212-941-1023)
TARDINI, 142 Wooster Street (212-253-7694)
THOMAS PINK, 520 Madison Avenue, at 53rd Street (212-838-1928)
TIFFANY & CO., 727 Fifth Avenue, at 57th Street (212-755-8000)
TOD'S, 650 Madison Avenue, near 59th Street (212-644-5945)
TRACY FEITH, 280 Mulberry Street (212-334-3097)
TRASH-AND-VAUDEVILLE, 4 St. Marks Place (212-982-3590)
TSE CASHMERE, 827 Madison Avenue, near 69th Street (212-472-7790)
UNTITLED, 26 West 8th Street (212-505-9725)
VALENTINO, 747 Madison Avenue, at 65th Street (212-772-6969)
VERSACE, 815 Madison Avenue, at 68th Street (212-744-6868); 647 Fifth Avenue, near 52nd Street (212-317-0224)
YVES SAINT LAURENT, 855 Madison Avenue, near 70th Street (212-472-5299)
ZERO, 225 Mott Street (212-925-3849)

SALES & BARGAINS **SHYAMA PATEL**

All That Glitters

Golden tickets: *Head-to-toe gold is strictly for unlucky Bond girls, but polished accents are this fall's fashion currency—and won't* **use up your Sacagawea dollars.**



Gilded season: Clockwise from left, Nine West shoes, Henri Bendel belt, Club Monaco top, EXPRESS jeans, DKNY bracelet, Nine West shades, and franchi bag.

GOLD FEVER IS NO LONGER STRICTLY for rap stars and aging divas—pricey, gilded leather trenches; sequined gowns; and plenty of belts, hoops, and bangles stole the show at the fall collections. If your gold card is mined out, try these very unpreciously priced stand-ins.

Gold clothes are most sophisticated in trim, classic shapes. Pair **EXPRESS**'s matte leather jeans with black, white, or even khaki ($198 at EXPRESS stores). Or, if you can wait, pick up **Club Monaco**'s fab lurex turtleneck, which will land in stores in November ($99 at Club Monaco stores). At night, dress up dark-denim with **Nine West**'s sequined sandals ($70 at Nine West stores) or **franchi**'s mirrored clutch ($85 at Verve).

Give your chunky silver-toned jewelry a rest this season—gold trinkets are a must, and the big stores are packed with winners. Try **DKNY**'s mesh bracelet ($38 at Bloomingdale's and Lord & Taylor) or **Givenchy**'s necklace ($25 at Macy's) with a black blouse. Cinch **Henri Bendel**'s chain-link belt over a skinny sweater ($48 at Henri Bendel). Not convinced? Slip on **Nine West**'s sunny shades—a gilded world can look very, very chic ($28 at Lord & Taylor and Macy's).

Verve, 353 Bleecker St. (212-691-6516).

Picks of the Week

Barneys New York Warehouse Sale is here again, with 50 to 80 percent off zillions of cool clothes and accessories. *236 W. 18th St.; A.E., M.C., V., checks.; Mon.–Fri. 10–9, Sat.–Sun. 10–7 (opens at 8 on 8/24 and 8/25); 8/24–9/4.*

Steven Stolman's first sample sale has preppy-casual wear and snazzy gowns for about half off, from $58 for a camisole to $288 for a taffeta evening dress. Sizes 2–14. *22 E. 72nd St. (212-249-5050); A.E., M.C., V.; Mon.–Fri. 10–6; 8/21–8/25.*

Olive & Bette's warehouse sale has trendy designer goods from Shoshanna, Theory, Nanette Lepore, and Lilly Pulitzer—for $99 each. *155 W. 72nd St., fourth floor (212-712-9761); A.E., M.C., V.; Mon.–Wed. 8:30–7:30; 8/21–8/23.*

Christofle and Christian Lacroix's rich table linens are up to 40 percent off, from $30 for four napkins to $240 for damask tablecloths. *680 Madison Ave., at 62nd St. (212-308-9390); A.E., M.C., V.; Mon–Fri. 10–6, Sat. till 5:30; 8/21–9/2.*

Laura Beth's Baby Collection's high-end, custom-ordered crib linens (chosen by an ex-Barneys buyer), are now a third off. Toile bumpers are $200; handmade quilts are $110; mobiles are $44. *300 E. 75th St. (212-717-2559); checks accepted; by appointment; 8/21–8/27.* ▬

DO NOT PHONE: Send suggestions to Shyama Patel, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

Additional reporting by Brooke Showell.

Photographs by Michael Kraus.

BEAUTY

PRADA
PRADA
PRADA

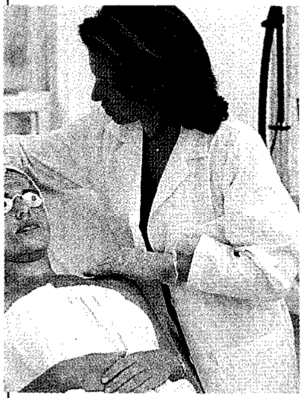
Private Label

"Miuccia Prada looks at skin as fabric," says a Prada spokesperson, so we guess it's no surprise she's launched a beauty line. The most striking thing about the 28 skin-care products, due in select Prada stores and Saks this October, is that there are no jars or bottles—just single-use packets sold in boxes containing a one-month supply ($50–$125). (The waste-conscious needn't worry; every part of the packaging is recyclable.) Apart from being portable, the doses are airlessly sealed under argon gas, to preserve freshness and allow for greater potency than a cream that sits open on a shelf. Discretion, too, is an issue. The tiny dispensers have only discreet gray lettering; after all, the folks at Prada argue, does your houseguest really need to see your big ol' jar of crow's-feet cream? If all goes well, Prada will expand into perfume and a color line. We can't wait to match our lipstick to our bowling bag.

Vain in the Neck

Swaddling the area between the chin and the chest in cashmere works in the winter, but in this season of décolletage, covering your neck means only one thing: You're hiding your sags. A neck lift, which can cost $10,000, isn't the only way to smooth out those pesky folds. Mark Traynor's new neck-lift device ($15 at Alcone; 235 West 19th Street) consists of two pieces of clear surgical tape linked by a beige-colored elastic, to pull back loose skin (avoid ponytails). Skeptical? According to the pamphlet that accompanies the gadget, it's already popular with "the actresses of stage, screen, and television." You'd trust the girls who told you the camera adds ten pounds, right? KRISTINA RICHARDS

Ready for Your Close-up



Freaked out by your freckles? Put away the lemon juice and head to your aesthetician. The "photo facial," just introduced at Completely Bare, takes an Epi-light machine—previously used only for hair removal—to focus intense pulses of light on specific layers of the skin. Not only does this high-tech exfoliation give a smoother appearance and reduce fine lines, but the pulses penetrate beneath the surface to eliminate broken capillaries as well as freckles and age spots. But getting closer to porcelain perfection doesn't come cheaply—half-hour sessions are $450, and a minimum of four treatments is needed for the full effect. Even then, says Manhattan dermatologist Dennis Gross, "only the test of time will tell how long the effects last."

The Big Top

After the years we've spent struggling to tame unruly locks, yanking curls and waves into submission, we were thrilled to hear that big, wild hair is back. Of course, not everyone's hair falls in a perfect lion's mane, and achieving the tousled look can be as high-maintenance as the perfectly sleek coif. So volumizers—including Redken's "Inflate" spray, Frederic Fekkai's Instant Volume, and Joico's Hi-Rise Hair—are squeezing out straighteners on pharmacy shelves. Even frizz-free-hair guru John Frieda has a line of volumizers called Ready to Wear. Says Frieda, "Volume is back, but it's not about the stiff power hair of the eighties. It's full-bodied but natural-looking." Sacha Cohen of the Sacha & Olivier salon says the image to keep in mind is "like a looser Brigitte Bardot or Jackie Kennedy, not a B-52." Thank goodness.

BY BETH LANDMAN KEIL

Photographs: clockwise from top, Michele Gastl; courtesy of firstVIEW.com; Carina Salvi. Illustration by Jason O'Malley.

BEST BETS

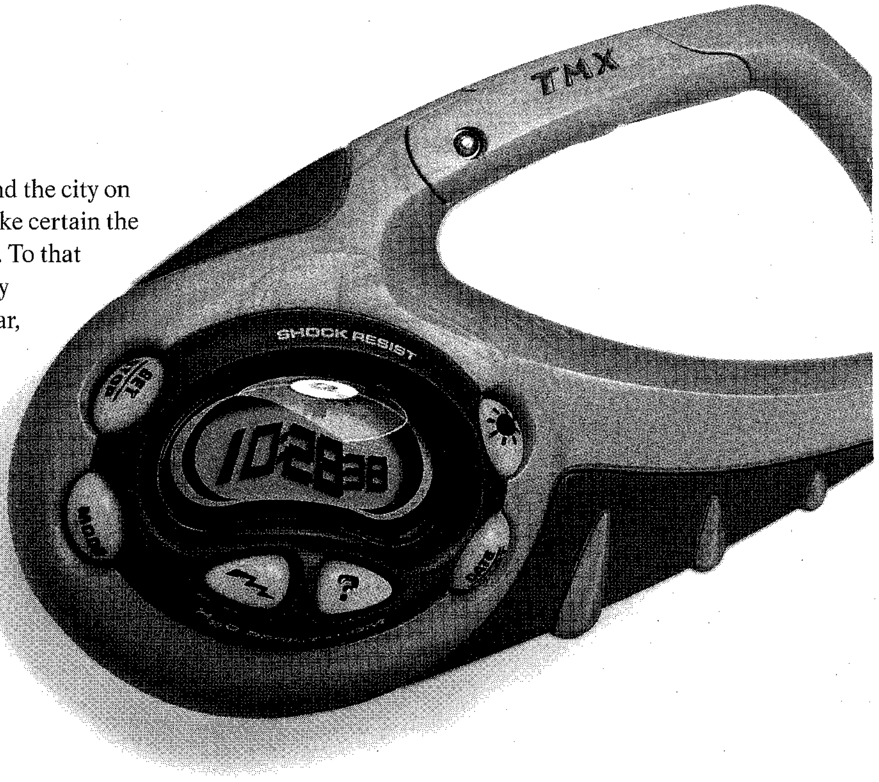
The best of all possible things to buy, see, and do in the best of all possible cities

BY CORKY POLLAN

Bang&Olufsen
Caller-ID
Exit
Message

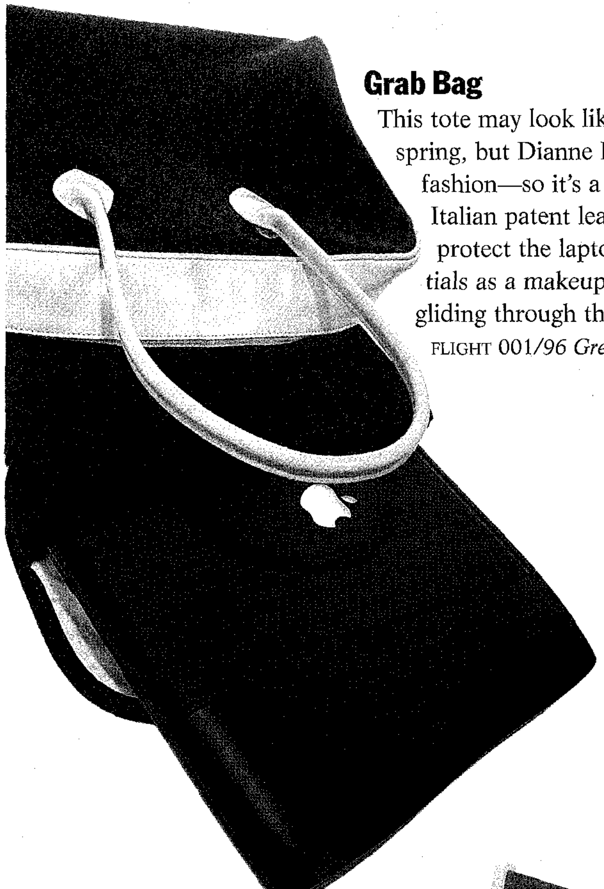
Bell du Jour

Bang & Olufsen's BeoTalk 1200 one-ups all the other answering machines around. It speaks out the name of the person calling (50 numbers can be stored in its memory), differentiates between callers and can answer them with any one of three different messages, and can respond to repeated nuisance calls with a busy signal (just program in the numbers). The 1200 delivers all these brainy goods in a system so slim and sleek you'd happily prop it up on your Jean Prouvé desk or hang it on the living-room wall ($250). BANG & OLUFSEN/*952 Madison Avenue, at 75th Street/212-879-6161; and 927 Broadway, near 21st Street/212-388-9792*



Running Time

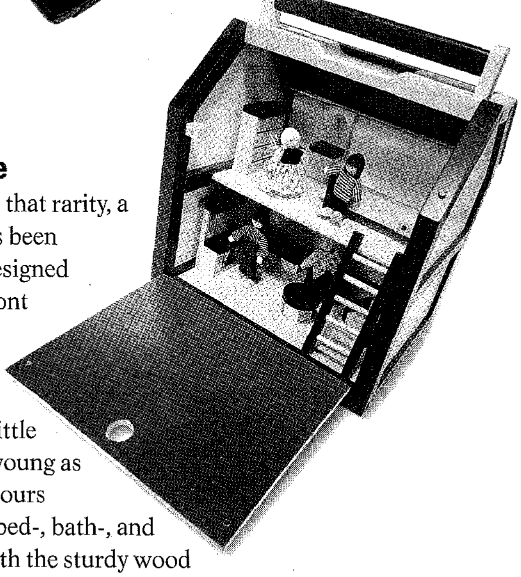
It seems every New York kid is flitting around the city on scooters or skateboards; Timex wants to make certain the peripatetic bunch has an appropriate watch. To that end, the company has come up with a groovy wrist-free timepiece that clips onto sport gear, belt loops, backpacks, whatever. The TMX Clip Watch has an answer function that delivers responses to all sorts of questions at the push of its "?" button; it's shock-resistant, and has a timer, a date, and an alarm—a plus for parents who can preset it to the hour when they need their progeny back home ($24.99). TARGET/*13505 20th Avenue/College Point, Queens/718-661-4346*



Grab Bag

This tote may look like that Prada bowling bag that was all the rage this spring, but Dianne Benair and Renée Berberette are into function—not just fashion—so it's a swank computer bag. The sturdy canvas is trimmed in Italian patent leather, and there's a removable padded-canvas sleeve to protect the laptop and ample room for peripherals as well as such essentials as a makeup case, Palm Pilot, and wallet. The shoulder strap makes gliding through the airport, even with kids in tow, a snap ($225).

FLIGHT 001/*96 Greenwich Avenue/212-691-1001*



Mobile Home

Cozy Cottage is that rarity, a dollhouse that's been meticulously designed for kids. The front door folds down and the roof panels are removable, so little ones—even as young as 2—can spend hours decorating the bed-, bath-, and living rooms with the sturdy wood furniture and playing with the cloth-and-wood doll family. The cottage has a handle on top and is so neatly compact that youngsters can tote it everywhere ($95).

RAIN OR SHINE GENERAL STORE/*202 East 29th Street/ Third floor/212-685-8556*

Photographed by Michael Kraus

Send shopping questions to Corky Pollan, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999.

Pretty in Pink

Gerald Nixon admits he suffers from an obsessive-compulsive personality disorder—collecting vintage drinking glasses. It all began when he was a kid in Oklahoma and his mom would drag him to Dairy Queen every night just so she could get a full set of Pepsi glasses. But Nixon's neurosis is our gain—a fabulous pink-ceilinged, confetti-tiled store called Mr. Pink. Everywhere you look in this visual wonderland are sparkly treasures from the forties to the seventies: Welch's jelly glasses, syrup banks, Viking vases, Gay Fad Studios hand-painted glassware, and cartoon-character glasses (including the Flintstones and the hard-to-find Swanky Swigs). But there are opaque treats, too, like McCoy pottery, Pyrex-covered refrigerator bowls, FireKing Jadeite restaurant-ware, and Russell Wright ceramics (from $6 for a sixties Breakstone sour-cream glass to $35 for a forties Russell Wright polka-dot glass).

MR. PINK/*223 West 16th Street/646-486-4147*

Photograph by Carina Salvi.

One Lie to Live

Despite a riveting performance by Vincent D'Onofrio, 'Steal This Movie' is a 2-D view of Abbie Hoffman; Ryder and Gere do the May-December thing.

Steal This Movie, ABOUT ABBIE HOFFMAN (Vincent D'Onofrio), is so hyped up that the filmmakers seem to be competing with their subject. Robert Greenwald, who directed from a screenplay by Bruce Graham, offers a rat-a-tat scattering of Greatest Hits from Hoffman's career as political activist and court jester, and for a long time the film never settles down. The cascade of events has a rough, tawdry gangster-movie quality: the Rise and Fall of Abbie Hoffman. There's a dash of wit in this approach. Hoffman the clown prince who whammied the Pentagon and Yippied the prevailing political orthodoxies and then, pursued by the FBI, went underground is a species of gangster, all right. He's also one of the few authentic folk heroes from the sixties, perhaps because, unlike some of his cohorts at the time, he didn't become a gentleman farmer or a corporate shill or find God or turn neocon. In *Steal This Movie,* Hoffman is portrayed as a sacrificial lamb in a police state, and for those who feel compelled to see him in this light, the film will have the force of tragedy. But Hoffman's life contained more disturbing psychological crosscurrents than the filmmakers' skittering, agitprop style can account for. His life, his demons, were too custom-made for the generalized hero-worshipfuless of this movie.

Abbie's wife, Anita (Janeane Garofalo), says about Abbie at one point, "Too much is never enough with him," and that seems to be the taking-off point for D'Onofrio's gusher of a performance. D'Onofrio, a marvelous, vastly underacclaimed actor, resembles Burt Lancaster in the way he uses his sheer physicality to heighten the emotions of his characters. In *The Whole Wide World,* he played Robert E. Howard, the Texas pulp writer who created *Conan the Barbarian,* and the young man's inchoate passions seemed to muscle out of him until he himself took on the dimensions of a raging hulkster. D'Onofrio understands how the ruinous loneliness of his larger-than-life characters causes them to boil up and become even larger. The people he creates are both more grotesque and more beautiful than anybody, including the characters themselves, might ever have imagined. In a classic horror movie, the monster is always the most awful and the most transcendent image on the screen, and this is the realm in which D'Onofrio excels: He creates sacred monsters.

Unfortunately, the power of his performance as Abbie Hoffman is repeatedly fractured by the filmmakers. Too much is also never enough for D'Onofrio, but Greenwald keeps pulling him back into careful, prearranged patterns: the life-of-the-party prankster and husband, the almost Disneyishly sweet, caring, but absent father. Beneath the scat-style narrative is a standard paean to revolutionary hippiedom and the anti-Establishment mind-set. Satisfying as this anthem may be for those primed for a sentimental journey, it doesn't really take us beyond the shibboleths of those years, and so the film often seems painfully out-of-step and flimsy. What is the point of making a movie about that era that looks like it was made *in* that era, complete with cookie-cutter reactionaries arrayed against Abbie and his sexed-up, life-affirming co-conspirators? Were the filmmakers afraid of being labeled disloyal to the cause? Hoffman is celebrated as a counterculture avatar, which he certainly was, but we don't see enough of the real man in all this hoopla. His story is both weirder and more mundane than the one we're shown here. Abbie Hoffman, the good Jewish boy who begins his activism looking so straitlaced that people mistake him for a narc, ends up hiding out from the Feds in an alternate life where he poses as "Barry Freed" and wins an award for environmental activism from Daniel Patrick Moynihan. The staged freak-outs of his Yippie prime give way to the more horrific mood swings of bipolar disorder; recreational drugs are replaced by lithium; political paranoia becomes personal paranoia

It ain't me, Babe: D'Onofrio as Hoffman, in *Steal This Movie*.

Photograph by David Milne.

and then back again. Such a black-comic jumble of a life, with ironies flashing in all directions, demands a chronicler with less stardust in his eyes. When Abbie declares that he's an outlaw in his own country, we should not be, as we are here, pressed to accept him at his word. He was an outlaw in his own mind. Probably even Abbie Hoffman, with his rampaging, carnal sense of theater, would have balked at such weak-willed hagiography. Stealing for him was a political act, a lark, and a sign of respect for what is being stolen. I doubt he would have wanted anyone to steal this movie.

EARLY IN **Autumn in New York**, WINONA Ryder, in a romantic mood outdoors with Richard Gere, tells him she can smell the rain. If she had inhaled deeply, she might have smelled something a bit more pungent. The aroma of fetid formulas wafts about her in this movie, which blurs May-December love (albeit mostly in the fall) with disease-of-the-week weepies. Ryder's irrepressibly winning Charlotte—she says "Wow!" a lot—suffers from some kind of inoperable life-threatening condition. Gere's Will Keane is the celebrity restaurateur and rake who, to his own dismay, finds himself misty-eyed in her presence. Everyone says he's too old for her, but why kid yourself? This is, after all, Richard Gere, who periodically turns his silvered mane to catch the light as if he were a newly minted commemorative medallion. Still, one gets the feeling that the filmmakers weren't entirely happy with the political incorrectness of this pairing, which is why Charlotte, who is literally heartsick, exists in a state of continual near-expiration while Will is made to lament her impending loss. The message here is, if you guys are going to romance women half your age, be prepared to suffer for it. (This should serve as a wake-up call for half the honchos in Hollywood.)

The director of *Autumn in New York* is Joan Chen, who made an auspicious debut last year with *Xiu Xiu, the Sent-Down Girl;* this is her first Hollywood feature. She has a lovely sense of film rhythm and a sophisticated eye for luxe effects, but she fell into this vat of goo and there's no climbing out of it. My guess is that she knew she was taking on a script that resembled a four-hankie version of *The Blob* and decided to go with it anyway in order to press her credentials as an auteur. *Autumn in New York* is terrible, but the real scandal here is that Chen, a spirited, original performer who speaks perfect, unaccented English and is one of the screen's great beauties, finds it necessary to direct such tripe because, as she has admitted in interviews, Hollywood has so little to offer her as an actress except the usual exotica. At a time when even Madison Avenue and the boob tube have moved beyond the lotus-blossom syndrome, it's maddening to see such attitudes still perpetuated onscreen.

The Replacements DESERVES A HISTORICAL footnote for being the most blatantly anti-union movie in memory. A pro-football strike necessitates the hiring of a bunch of lovably goony, ragtag players, headed by quarterback Keanu Reeves, to replace the spoiled-rotten zillionaire professionals looking for another notch in their bank account. The substitute coach for the Washington Sentinels, played by Gene Hackman in a performance that can most charitably be termed minimalist, sides with the scabs because they, unlike their overpaid counterparts, still have a hunger for the sport. Since Hollywood is riven with current and impending labor strikes these days, you have to wonder how this sort of thing will play in Burbank, not to mention Peoria. Obviously somebody decided the time was ripe to cash in on fan resentment of star salaries and star egos, but there's still something a bit bloodcurdling about this nudnick celebration of strike-breaking in which not a single pro player is portrayed as anything more than pond scum. If *The Replacements* turns out to be a commercial success, can we next expect a Reagan-righteous movie about the glory days of the air controllers' strike?

In brief: CATHERINE DENEUVE PLAYS THE ALcoholic widow of a debt-ridden diamond merchant in the moody, well-paced **Place Vendôme**, directed by Nicole Garcia, and she's captivatingly seedy. Deneuve has acquired a world-weariness in her recent movies that seems more lived-in than her usual decorous rue. Watching her fill up her glass with the half-filled drinks of others at a party is a sight to behold: She's a radiant slattern slumming in her own sadness. Later, when she becomes involved in a scheme to sell her husband's stolen stash of diamonds, the film turns into a thriller of redemption. Crime, it appears, is good for the soul, and also not a bad way to kick the sauce. . . . The legendary Ramblin' Jack Elliott, epitome of the folkie singing cowboy and compadre of Woody Guthrie, was born Elliott Adnopoz, the son of a Jewish doctor in Brooklyn. Elliott's screwy digression of a life is lovingly, skeptically documented by his daughter Aiyana Elliott in **The Ballad of Ramblin' Jack**, and as Kris Kristofferson makes clear in an interview here, that *ramblin'* refers as much to Jack's jabber as it does to his itinerancy. The reinvention of Elliott Adnopoz into Jack Elliott comes across as the most American of makeovers: His inauthenticity is the most authentic thing about him. ▬

Peter Rainer's 1997–2000 reviews are available at **newyorkmag.com**.

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THEATER JOHN SIMON

Wise Alec

More than any other actor of his time, the late Sir Alec Guinness was able to play diverse, even antithetical roles with uncommon skill and grace.

THERE ARE TWO KINDS OF ACTORS: THOSE WHO dissolve into their parts and are always different, and those so charming and fascinating that we relish their underlying sameness no matter the role. The latter are usually stars, and sniffed at by some; yet when they are John Gielgud or Cary Grant, where's the harm? For those who prefer the actor as magician, chameleon, and master of disguises, no one has proved more satisfying than Sir Alec Guinness, who just died at age 86.

One must resist the temptation of calling anyone the last this or last that; history—whether of theater, of film, or of the world—is far too cyclical for lasts. Still, with the passing of Ralph Richardson, Michael Redgrave, Laurence Olivier, John Gielgud, and Alec Guinness, some sort of era seems to have ended. If actors were onions, the core of Richardson would have been shrewd common sense; of Redgrave, quirkiness and neurosis; of Olivier, romantic dash; of Gielgud, exquisite lyricism; of Guinness, all-encompassing humanity. I dare not pronounce any one of those vanished five the best, but the ecumenical Guinness strikes me as the center of the quincunx.

His career inscribes itself between two utterances of Gielgud's. Sir John had seen young Alec as a drama student, and in 1934 gave the 20-year-old his first real part, as Osric in the all-star *Hamlet* he was directing and starring in. After a week, the disgruntled Gielgud told Guinness to "go learn how to act" and "come back in a week." The youth moped for a week and returned. "I could swear I wasn't doing anything differently . . . but, suddenly, Gielgud . . . heaped praise on my Osric." Many years later, considering a television role in Graham Greene's *The Potting Shed,* Gielgud remarked, "The actor who plays the priest is bound to walk off with the play. I would not mind Alec doing that, but I was hanged if I'd let anyone else do it."

Master of his game: Alec Guinness in 1968.

Older Americans remember Guinness best from the movie *Kind Hearts and Coronets,* in which he played eight parts, including a female one, to equal but different perfection. Younger Americans know him chiefly as *Star Wars'* Obi-Wan Kenobi, a reputation that made him uneasy. He hated typecasting even in life, let alone onstage. He was a devout convert to Catholicism, a happy and faithful husband to his Merula for 62 years, a worthy officer in the Royal Navy during World War II. Also a gracious host in his and Merula's country house, their permanent home; the author of three fine memoirs; and a lover of nature in all her minutiae. Further, a mixer of lethal cocktails, passionate friend of dogs and other animals, and classical-music enthusiast. He had an impish sense of humor, was kind even to critics, and carried Proust's great novel around with him through his war service.

He was adept at the most diverse, indeed antithetical, roles. Who else could have played successfully Freud, Fagin, and Hitler; the good-naturedly flighty Mr. Pocket in *Great Expectations;* and the humorless but stalwart officer, wartime prisoner of the Japanese, in *The Bridge on the River Kwai*? Or, to cite three of his Broadway roles, the canny psychiatrist in Eliot's *The Cocktail Party,* the enigmatic Lawrence of Arabia in Rattigan's *Ross,* and the dissolute poet Dylan Thomas (of whom he disapproved) in Sidney Michaels's *Dylan*?

As a writer, he was the master of pithily penetrant description. On a March morning, "little blue scillas [were] shaking violently in the cold wind, making the borders of garden paths look like running water." Or: "Nancy Cunard's long, long elegant feet in the painting by Alvaro Guevara, 1919, look like Transatlantic liners."

Guinness was also a master of what is hardest for a performer—letting go. As his colleague and friend Keith Baxter wrote me this April, "Alec G. says, 'I don't know why John [Gielgud] wants to work at 96. I'm 85, and will not work again.' " Here is how he described contentment: "A summer weekend in Hampshire with agreeable guests, sitting around the patio for lunch and then dinner with a game of croquet in between somewhere. Come dark on a warm night . . . listening to music, star-gazing, sipping something . . . These days it will be Haydn. He's so kind of sane that it makes one feel sane, however mad one is—and happy." ■

John Simon's 1997–2000 reviews are available at **newyorkmag.com**.

Photograph: Photofest.

PETER G. DAVIS

Hiply Handel

Purists may wince at the idea of setting Handel's charming 'Acis and Galatea' in a place suspiciously like the Hamptons—yet it works.

Oh, my goddess: Christine Brandes is the semi-divine Galatea in the Glimmerglass Opera's production of *Acis and Galatea.*

HOW TO STAGE HANDEL'S **Acis and Galatea**? Apparently that question never worried the composer, who seemed satisfied with lavish sets but no action at all when he introduced this pastoral masque to London in 1732. By then the score was fourteen years old, already a hit, and soon to become the most popular of all Handel's works during his lifetime. From that day to this, *Acis* has been most frequently heard in concert, but the urge to find some sort of dramatic context for such an enchanting piece continues to be irresistible. Most of the stagings I've seen have been pretty sad, but the new production currently on view at Glimmerglass in Cooperstown and due to arrive at the New York City Opera next spring breaks the curse.

Well, it did for me, although I heard some muted grumbling after the first performance. Yes, director Mark Lamos has made free with time and place, and anyone who still feels that updating automatically disqualifies a production from being taken seriously need read no further.

No doubt more than a few hearts sank when the curtain rose on a scene that suggested an episode from *Gilligan's Island* or a summer's day in Montauk: a chorus of bare-midriffed nymphs in halter tops, and shepherd swains in white duck trousers and sailor caps, tossing beach balls and lolling on reclining canvas chairs. Paul Steinberg's set was also not reassuring: an enormous blue statue of Eros perched on top of a glittering purple mound of earth with a few metallic trees in front of a corrugated cyclorama. We seemed very far from Ovid's tale from the *Metamorphoses,* in which the semi-divine Galatea transforms her lover Acis into a bubbling brook after he has been crushed to death by the jealous cyclops Polyphemus. That is unlikely to happen in the here and now, even among the upscale young set in the Hamptons.

But Lamos seems to have felt that privileged American youth at play would provide an effective entrée into Handel's world of innocent young love, and he set out to prove it. Acis (John McVeigh) and Galatea (Christine Brandes) are presented as two gorgeous teenagers, good kids, and obviously crazy about each other despite the warnings of Acis's well-meaning if rather geeky friend Damon (John Tessier), an intellectual type in horn-rimmed glasses and Bermuda shorts. The lovers pay him no mind as they nuzzle and pet on a swing, an exquisitely choreographed love scene set to one of Handel's happiest inspirations—music this deliciously descriptive of youthful infatuation will not be heard again until Verdi's *Falstaff.*

The wittiest inventions are reserved for the monster Polyphemus (Dean Elzinga), here a deus ex machina disguised as a working-class mechanic in grimy overalls and miner's hat with a huge Cyclops-eye lamp. Operatic giants always pose a problem, but Lamos's solution could not be more ingenious: Polyphemus appears as a looming presence in a miniature version of the main set, where he wreaks his havoc and destruction. Even this is done with a light touch, mirroring music that depicts an ogre more humorous than menacing as Handel comments satirically on his own opera seria bass villains.

The final apotheosis is simple but effective: A still-life vision of Acis, as Galatea sings a ravishing meditation on her transformed beloved, now a limpid stream murmuring, "Still thy gentle love." If only all Baroque operas could be reimagined with such sensitivity to their essential spirit.

Those who still disagree can always close their eyes and enjoy a superior musical performance led by conductor Graeme Jenkins. If Tessier's nerdy Damon is rather more elegantly sung than McVeigh's frat-house Acis, the imbalance is not serious enough to

Photograph by George Mott.

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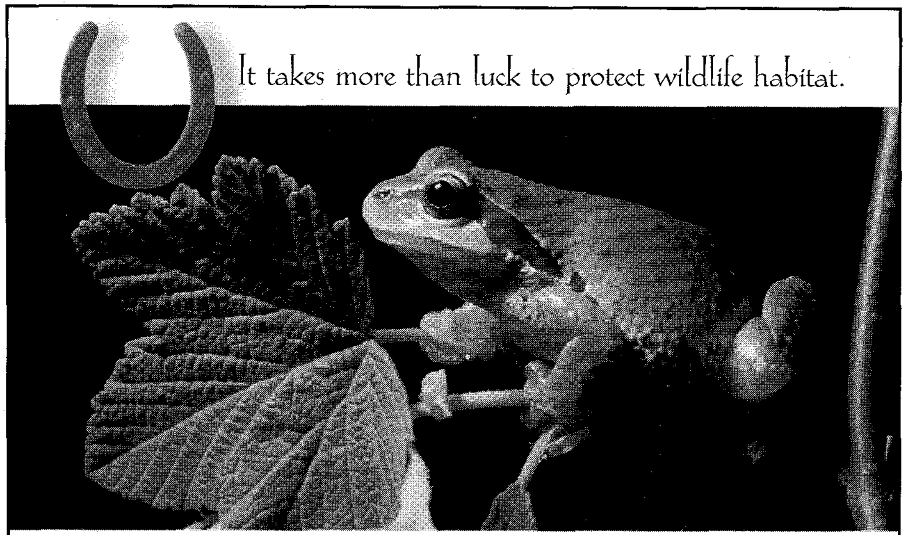

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cue

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upset the dramatic perspectives. Brandes's Galatea improves as the performance proceeds, and by the end her unblemished soprano and liquid phrasing are positively magical. Elzinga's disco bumps and grinds in "O ruddier than the cherry" are a bit much, but he sings this coloratura bass showpiece with amazing tonal lightness and pinpoint precision.

CLASSICAL MUSIC

FOR ITS THIRD PRODUCTION OF THE SUMmer, Glimmerglass took a chance with Strauss's **Salome** and skirted disaster. The problem was not so much what many feared, that an orchestra of 63 compared with the 100-plus musicians required by the original score would sound deficient in power, color, and symphonic sweep. Stewart Robertson actually conducted a trim, cogently organized reading of the composer-approved reduced version, and there is always much to be gained by closer contact with an opera in which details, both in the orchestra pit and on the stage, are so precisely calculated.

Unfortunately, there just wasn't much offered worth contemplating, certainly not Elizabeth Byrne's jejune performance of the title role. Strauss famously wanted a Salome with the figure of a teenager and the voice of an Isolde—wishful thinking, obviously, but Byrne never comes close on either score. Her soprano is a blowzy instrument that pitches notes uncertainly and has a tendency to spread under pressure. The words also went largely unnuanced, and her whole physical approach to the role lacked grace, allure, and dramatic specificity. *Salome* may not exactly be a one-role opera, but without a provocative heroine there doesn't seem much point in doing it at all.

Director Leon Major inflicts no radical ideas on the cast, but neither has he come up with anything that might give his production any special flavor or texture. Ned Barth bellows out Jokanaan's curses and warnings, Kenneth Riegel falls into the old trap of raucously yelling the role of Herod rather than singing it, and Robynne Redmon is virtually invisible as the salacious Herodias.

Andrew Jackness's spare, flavorless set is strictly budget biblical, and Johann Stegmeir's peculiar costumes are downright enigmatic—for some reason the Cappadocian page, slave, and soldiers are all uniformly dressed to resemble space-age travelers. This unhappy Glimmerglass production is next headed to the Boston Lyric Opera, which has my sympathies. ■

Peter G. Davis's 1997–2000 reviews are available at **newyorkmag.com**.

TELEVISION JOHN LEONARD

The Rhythm Method

Fifty years after swinging their way through the war, the Blonde Bombshells reunite for a last gig—but their Muse seems to have gone AWOL.

CONSIDERING WHO'S IN IT AND WHO WROTE IT, **The Last of the Blonde Bombshells** (Saturday, August 26; 9 to 10:30 P.M.; HBO) should have knocked our bobby socks off. It settles instead for front-porch-swing, sepia-tinted flashbacks, and the syncopated pitty-pat of nostalgia and desire. But given the entertainment alternative—summer movies for certified morons—it has at least some heart and beat. Although we may have hoped for transcendence, we should be grateful for a last hurrah. Or even a cheerful hiccup.

Who's in it? Dame Judi Dench, for one, who discovers at her husband's cremation that 50 years of marriage ("no surprises anymore") were not nearly as much fun as playing tenor sax in wartime London with the blonde-wigged Bombshells, a not-quite-all-girl band. Sir Ian Holm, for another, who was the band's cross-dressing drummer and serial lover. Olympia Dukakis, for a third, who has wed too often and drunk too much but leaves a castle in Scotland to play trumpet like a Satchmo. Plus Leslie Caron, who quit the band for the French Resistance but returns in time to pluck her double bass at the inevitable Bombshells reunion; Cleo Laine, still scat-singing for her supper after all these decades and still refusing to rehearse; June Whitfield, who's taken her trombone to the Salvation Army; Joan Sims, who talks off-color to her lowdown piano keys; and Billie Whitelaw, the alto-sax player who must be sprung from prison.

Not to mention all the youngsters—Romola Garai, Grant Ibbs, Lucy Voller, Kate Maberly, Ria-Belinda Mundell, Patricia Valentine, Saskia Vale, and Laura Crossley—who are called upon to impersonate these nonpareils in flashbacks to a 1944 when everybody was supple, heedless, and hep; and the delectable Millie Findlay, as the 12-year-old granddaughter who books Dame Judi's Bombshells for her school dance, right after the usual heavy-metal meltdown.

Who wrote it? Alan Plater, perhaps best known to American viewers as the *Fortunes of War* teleplaywright, but cherished by me for his 1989 "Masterpiece Theatre" adaptation of the Chris Mullin thriller *A Very British Coup*—three of the best hours ever on television. In *Coup,* socialists (in the person of Ray McAnally) and music (mostly Mozart) took over England (all too briefly), and actually tried to deliver on campaign promises to disarm nuclear warheads, get rid of American bases, and improve social services instead of slashing them. But however loyal to his women and his principles, however sly on the telly, a steelworker from Sheffield was no match for the CIA, the mad-dog press, and the permanent British shadow ministries of secrecy, fear, and privilege. Looking back, I'm almost as nostalgic as Dame Judi. Remember when socialism and the Labour Party were still acquainted?

Plater seems not to have overexerted himself this time out—although Dame Judi and Sir Ian do make it clear that part of the wartime fun, of which they are mildly ashamed, was dancing through the dread. And there's a nice witty reference at the reunion to *Brigadoon.* And I suppose that the gerontocracy's kicking up its heels can be construed as a symbolic approximation of all that working-class vitality in *A Very British Coup.* Anyway, you will want to stick around to see whether Sir Ian adds another trophy rose to his much-decorated drum kit. And in the meantime there will be Cleo Laine to listen to, an amazement of mad arpeggios.

THESE LIFE-AFFIRMING RIFFS WILL COME IN HANDY IF you're still sitting there two nights later, when **Bash: Latter Day Plays** (Monday, August 28; 8 to 9:45 P.M.; Showtime) has its premium-cable premiere. This, with a modicum of camera flow and fidget, is a filmed version of a stage performance of Neil LaBute's three one-acters, in which Mormons can be counted on to behave badly. Thus the homophobic hate crime in *A Gaggle of Saints* is followed by a couple of infanticides in *Medea Redux* and *Iphigenia in Orem.* The surprise is that all three shocking acts are babbled about, even oddly bragged on, by people who are not only perfectly presentable but even excruciatingly wholesome—what once upon a time we used to call NYPNS ("Neat Young People in Neat Situations").

Paul Rudd, for instance, clearly cares for Calista Flockhart, his bubble-headed college sweetheart, in *Gaggle.* But no sooner has

(continued on page 140)

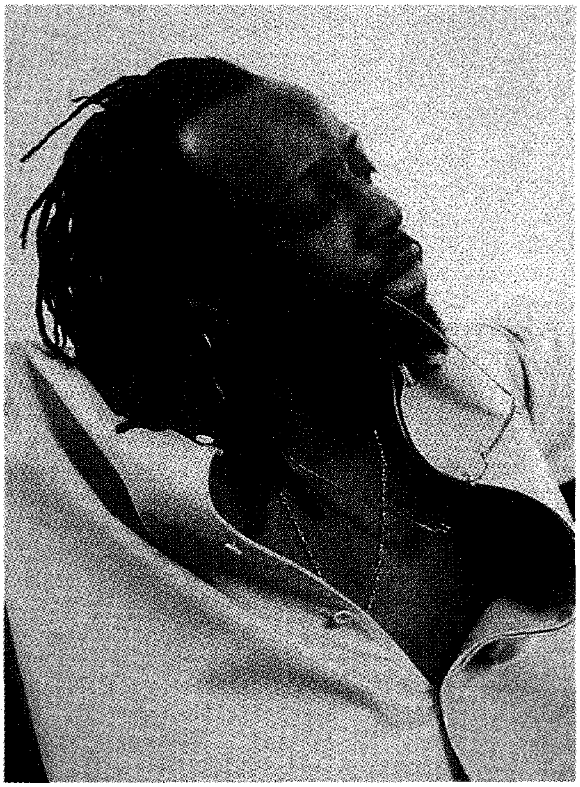
Cherchez les femmes: **Blonde Bombshells, from left, Joan Sims, Judi Dench, and Billie Whitelaw.**

Photograph by Joss Barratt/HBO.

POP MUSIC **ETHAN BROWN**

Songs From Big Tent

Wyclef Jean and De La Soul court new constituencies on albums packed with guest stars. But while De La Soul parties, Wyclef panders.



Mourning becomes *Ecleftic:* Wyclef Jean.

Photograph by Stephen McBride.

WITH ITS SELF-CONSCIOUS PARADE OF MINORITIES, the Republican convention tried to be all things to all people. It sampled heavily from the Democrats, but the inspiration for its multicultural showboating could as easily have come from hip-hop, whose stars have mastered the art of appealing to diverse constituencies. Need underground credibility? Pharoahe Monch is available. Props from the swing states of the South? A guest shot from a Cash Money rapper could be just the ticket. And to lock up California, which looms as large in hip-hop as it does in elections, Dr. Dre's beeper is always on.

As a Fugee and on his first solo album, Wyclef Jean has played the field by retooling everything from R&B hits like "Killing Me Softly" to Latin standards like "Guantanamera." But on his new album, **The Ecleftic: 2 Sides II a Book** (Columbia), he pitches an even bigger tent than he did on *The Carnival,* with help from an almost ridiculously diverse array of guests, including (straight from the Republican convention!) the Rock, Pharoahe Monch, and Kenny Rogers, who sings a hip-hop-style chorus from "The Gambler."

Like the Republicans in Philadelphia, Jean knows it's important not to be perceived as *too* ethnic. So *The Ecleftic* offers superficial nods to country, reggae, R&B, and calypso. He even takes stands on the issues. "Perfect Gentleman" addresses the lack of respect for strippers ("Just cos' she dances go-go it don't make her a ho, no"), and "Something About Mary" showcases Wyclef's drug policy ("I don't sniff cocaine, cos' it mess up my brain/For sexual stimulation I never did no ecstasy"). But like any good campaigner, he's never too specific. "Diallo," which begins with an offensively dopey skit, is framed in clichéd Biblical vagaries.

In interviews, Jean likes to compare his eclecticism to Prince's, but there's a lie at the root of his claim that he's transcended hip-hop by embracing a multitude of genres. True eclectics like De La Soul and A Tribe Called Quest seek out samples and inspiration—in jazz, electronic music, even rock—while Jean merely traffics in superficial gloss. Near the end of *Ecleftic,* the skit "Bus Search," in which Jean placates redneck cops by playing rock music, inadvertently reveals his true motive: to get over on his audience.

DE LA SOUL ARE SURROUNDED BY SO MANY GUESTS ON **Art Official Intelligence: Mosaic Thump** (Tommy Boy) that it sometimes seems like an attempt to reach an audience too young to remember virtuoso albums like *Three Feet High and Rising* and *De La Soul Is Dead.* But despite collaborators as diverse as Chaka Khan, Busta Rhymes, and Mike D of the Beastie Boys, the album sounds more like the result of a raucous block party than of a careful marketing plan. De La Soul get the most from their guests, too, especially the perpetually unhinged Redman, who gives shout-outs not to moneyed hip-hoppers but to neighborhood types like the "fat chick gettin' your fuck on tonight" on the joyously twangy first single, "Oooh."

Beyond the thumping electro beats provided by producer of the moment Rockwilder, there's also intelligent wordplay Jean can only aspire to. On "Declaration," Posdnuos calls the bluff on "MCs who sell terror," warning, "I came specifically to fracture your ability to grandstand anywhere next to me/This is the year when the true better man keeps the cheddar and the rights to his destiny." Even De La's come-ons are clever: On "With Me," Posdnuos hopes that the phone number from a girl he's just met will "pop up like some bubbles on VH1" on his pager.

Despite a weighty subtitle, and an announcement from De La Soul that it will be the first in a trilogy, *Art Official Intelligence* is surprisingly, and pleasantly, weightless. Perhaps the group is finally free from the burdens of living up to expectations and countering misperceptions. Like the seemingly light singles from the Sugar Hill Gang or the Funky Four Plus One, *Art* is hip-hop that turns deliberate slightness into a virtue. ■

Ethan Brown's reviews are available at **newyorkmag.com**.

ADAM PLATT

Nibbling Doubts

For a certain kind of eater, nothing less than a pot roast will do. But Annisa, with its intimate setting and delicate flavors, scores a convert.

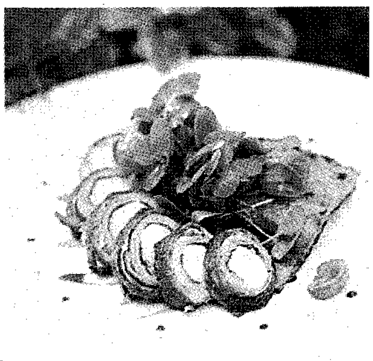
I'M SOMEONE OF EXTENDED CULINARY APPETITES, THE kind of eater the writer A. J. Liebling used to call a feeder. Feeders are discerning omnivores of the old school. They favor hearty dishes over subtle ones, and lots of food over just a little. Faced with a choice between a robust veal chop, say, or a tidbit of carefully articulated quail, a feeder chooses the veal chop every time. So it was with mild trepidation that I made my way to **Annisa**, the sleek new restaurant at 13 Barrow Street, in the clamorous center of the West Village. The storefront space is one of those Zelig-like addresses where chefs and their clientele come and go over the years, always more or less approximating the spirit of the times. It housed chef John Tesar's One/3 not long ago, and the stolid neighborhood joint Rizzolio's for years before that. Now it has been redone, by co-owners Jennifer Scism and Anita Lo, in a blaze of clean minimalism, with an array of dainty fusion items on the menu and two garden benches outside (plus a potted-fern garden), so patrons can natter on their cell phones in the peace of the great outdoors.

As with the name (it means "women" in Arabic), there's a tangible feminine brightness to the proceedings at Annisa. After picking my way among the seedy trinket joints around Sheridan Square, I was pleased to find Ms. Scism herself mixing cocktails in a bubble-gum-pink dress. An orchid decorated one corner of the honey-colored bar, near a jar of spindly garlic, fresh from the Greenmarket in Union Square. A pair of women sat at the bar sipping flamingo-colored Cosmopolitans in perfect unison. Ms. Scism suggested a martini made with Lillet, the sugary aperitif from the south of France. A bowl of speckled eggs (salted duck as well as chicken) were on display at the bar, and when I lunged for one, she cut it in half and placed it delicately on a plate. "It's purely a nibble," she said.

Nibble is the operative term at Annisa, where the dining area is the size of a commodious suburban garage. Grand restaurants often peddle the illusion of intimacy; it is rare, however, to find an intimate restaurant that manages, unobtrusively, to appear grand. It's a stylistic trick as well as a culinary one, and Annisa pulls it off. The walls are painted in creamy, outdoor colors, and a variety of architectural tricks—suspended lampshades, a shimmering wall curtain—give the space an elevated, lofty feel. The bar faces two tall picture windows, and the tables—there are only thirteen—are behind it on a little rise, so diners are lifted above the view of the careering traffic outside. I focused diligently on a nice bowl of vichyssoise larded with iced oysters (after the sweet cocktails, the cool leek flavor had a soothing effect) while glancing furtively around the table at the little towers of lobster salad (leavened with avocado), a helping of grilled squid atop a pedestal of white-bean salad, and the plate of zucchini blossoms—golden-fried and stuffed with a North African blend of chickpeas, in a tomato sauce and saffron—being fiercely nibbled by my wife.

Chef Lo, who is Chinese-American (from Detroit) and last worked at the doomed pan-Asian restaurant Mirezi, specializes in these cross-cultural tricks. The finicky Japan expert at our table pronounced the tuna appetizer (a sashimi-carpaccio hybrid, brushed with a cod-roe sauce) slightly underwhelming. But everyone fought for a taste of the seared–foie gras soup dumplings, which were plated in a symmetrical pattern and contained an aromatic Chinese broth—reduced from pigs' feet, among other things, Ms. Scism sweetly explained—plus a delicate hint of vinegar. My soft-shell crab had a tempura lightness and arrived on a bed of corn salad, shot full of creamy Japanese uni. The lamb tenderloin, garnished with minted yogurt and cucumbers, was a successful riff on the classic Greek dish. The saddle of rabbit, wrapped with scallions and sizzly strips of apple-wood-smoked bacon, was so delicious I ordered it twice. "That Thumper was farm-raised in California," said the waitress when she saw my beatific smile.

More conventional items on Chef Lo's summer menu met with a more conventional response. The roasted fillet of cod tasted chalky despite a pleasingly crunchy pistachio sauce. My friend the Italian snob turned up her nose at the pan-roasted chicken, unmoved by a sa-



A woman's touch: Saddle of rabbit wrapped in bacon, above; the bar at Annisa, left.

Photographs by Kenneth Chen.

Leonard *continued from page 137*

she gone upstairs to a room in the Plaza to sleep off their big date than he's off with his buddies to Central Park to kick some "faggot" ass. And when Flockhart gets her own star turn in the scariest of these playlets, *Medea*, unraveling in front of our eyes as she tells us about her seduction, at age 13, and abandonment, with child, by a high-school teacher of literature, she seems to be blurting all, in a victimization monologue, before an open mike on some unseen talk-radio show instead of confiding her story to police interrogators. By the time we get to Ron Eldard in *Iphigenia*, pushing drinks on a stranger in a hotel room to buy himself a forgiving ear while he explains just what he thought he had to do to his own family to keep from being downsized by the corporation that employs him, we are ready for sudden death; the misogyny is a bonus.

The performances are superb. If Flockhart comes as a surprise to you, it just means you have confused her with David E. Kelley's erotic-neurotic pop-tort waif on *Ally McBeal*. Onstage, she's always had as much range as any playwright needed—still, perhaps, a bundle of nerves looking for a moral compass, but never mere dither. See her, in *Medea*, remember the hammerhead shark, play with a cigarette, remind her listeners that their tape is running out, and obsess about another, very different Billie (Holiday). Indeed, this Ally sings the junkie blues, but like a scrawny Motown Lady wannabe, a bleached Diana Ross. She rasps.

But her rasping performance—like Rudd's, holding his own ambivalence at a stiff-armed distance; like Eldard's (the joke's on me, isn't it?)—is in the service of precisely what? Such an ugliness, with interstitial references to Joseph Smith, Salt Lake City, and missions to the Gentile heathen to drive home its angry points. After a night with LaBute, Roman Catholics may find themselves grateful for Mary Gordon and Garry Wills.

It happens that, by accident, I have known more than my fair share of Latter-Day Saints, one of whom gave me the Book of Mormon to read, and two of whom were actually ex-communicated. So I can tell you more than you want to know about the Angel Moroni, the Lost Tribes, and the golden plates; about Kirkland, Nauvoo, and Brigham Young's Lion House, his schoolroom and his soap shed and his buttery, his 27 wives and his 47 children. And I can say with confidence that these people are no worse than anybody else, and less likely than most to kill their children. ■

John Leonard's 1997–2000 reviews are available at **newyorkmag.com**.

---

vory sauce laced with white truffles and sherry. "That's a *fatty* chicken," she exclaimed. "That chicken hasn't been *anywhere*. That's an American chicken." Not that we voiced these complaints to Annisa's terminally upbeat staff. The sommelier was dressed like Elvis Costello and announced his recommendations with operatic vigor. I drank a fine Pinot Meunier with my crab one night, and iced organic sake (at $10 per glass, from the temple city of Nara) with my rabbit the next. The sommelier also had poetic opinions about cheese. "It's from the Loire Valley," went his description of one well-known chèvre. "It tastes like a late-August afternoon."

Whether other diners at Annisa enjoyed similar Proustian moments is hard to say. The mini-crowd seemed to be an odd mix of boisterous girlfriends and eccentric neighborhood couples. I spied a man with pickle-colored hair one night, next to a claque of aspiring models zipped into airtight hip-huggers. Another evening, their places were taken by some startled-looking tourists and an elderly couple dressed in matching safari outfits. Ms. Scism, who spent a formative year as a hostess at Chanterelle, managed this diverse room with a neighborly touch. On my second visit, she recognized me as the Lillet-martini drinker and cheerfully suggested the sweet house cocktail, champagne spiked with pastis, ginger syrup, and cubes of candied ginger. Her malicious pick for dessert was the chocolate beggar's purse, a cholesterol bomb of flourless chocolate cake and port-soaked cherries baked in a feathery North African pastry dough called brique. This confection caused group mayhem at our table, obliterating all other sweets in its wake.

Later on, when my jittery taste buds had subsided, I made my methodical way through a perfectly proportioned apple tart drizzled in caramel sauce, then an artful mound of carrot cake, which was light in texture like a madeleine but crispy-cornered like a muffin. After that, I paused, Zen-like, to imbibe a blossom-filled pot of green tea. There are more elaborate spirits on Annisa's menu ($220 for a bottle of the Krug Grande Cuvée), but perhaps I was feeling healthful, even a little demure. A tray of miniature fruit ices appeared after dessert, along with mint truffles and slivers of candied ginger. I took a few rabbit-size bites of a single truffle, then put it back down. It was purely a nibble, after all.

Annisa, 13 Barrow Street (212-741-6699). Dinner only, Monday through Saturday, 5:30 to 11 P.M. Appetizers, $8 to $16; entrées, $20 to $29. All major credit cards. ■

Adam Platt's reviews are available at **newyorkmag.com**.

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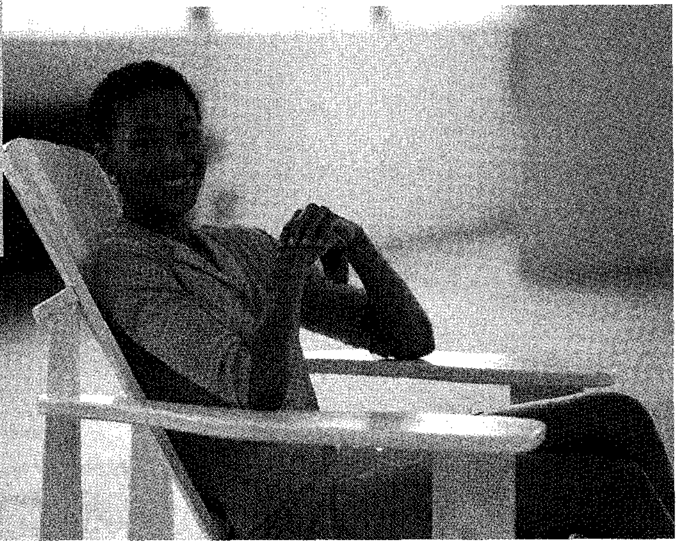

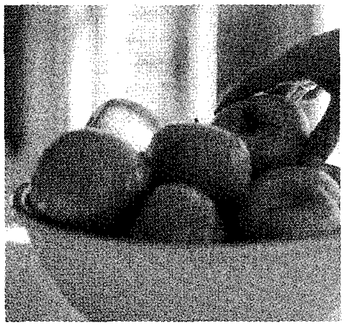

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HEART DISEASE: IT'S A WOMAN THING

Think of a heart attack victim. What do you see? A white middle-aged investment banker clutching his chest, right? Well, think again. More women die from heart disease (one in three) than from breast cancer (one in nine). According to **Elsa-Grace Giardina, M.D.**, a cardiologist and director of the **Center for Women's Health at Columbia Presbyterian Medical Center of New York-Presbyterian** (16 E. 60th St., 212-326-8540; www.nyp.org), these are some differences and similarities between men and women that you should know:

• **Risk factors.** Both men and women share the factors of family history, high blood pressure, high cholesterol, smoking, diabetes and obesity. The big difference is age. While men become at risk in their 40s and 50s, women become at risk in their 60s and 70s.

• **Signs of a heart attack.** Women with heart disease present differently than men. Men typically have chest tightness and dizziness. Women instead often complain of abdominal discomfort, nausea, and fatigue. Doctors themselves still mistake a woman's symptoms for something other than heart disease.

• **Diagnostic tests.** There is a battery of tests that doctors put a patient through if they suspect cardiovascular disease. Yet, the first step in that routine – the traditional stress test – is only 50 percent as accurate in women as in men. Women should instead be given a more sophisticated version, a radionuclide exercise test. This, combined with an echocardiogram, improves the diagnostic odds for women.

• **Research.** Until about 10 years ago, research on heart disease was done primarily on men. That began to change in the early 1990s when the National Institutes of Health began to more aggressively fund and initiate studies that included women. The results of these more equal studies are just beginning to filter down into the doctor's office.

A YOUNG WOMAN'S HEART CHECKLIST

You're young and the benefit of being pre-menopausal does protect your heart. However, what you do now will decide the health of your heart later. Here are some suggestions from **Erica C. Jones, M.D.**, a cardiologist and assistant professor of clinical medicine at the **Weill Cornell Medical College at New York-Weill Cornell Medical Center of New York-Presbyterian**, 525 E. 68th St., 746-2150, www.nyp.org.

• **Exercise.** Good habits take a while to form, and the younger you start, the better your health will be. Aim for a program that includes moderate aerobic exercise at least 30 minutes a day for as many days of the week as you can.

• **Eat right.** Get a handle on heart-healthy eating before it becomes doctor's orders in your 60s.

• **Keep an eye on your blood pressure and cholesterol.** If you don't know your levels, find out. Ask your doctor how frequently you should have them checked.

• **Find a primary practitioner who takes your heart seriously.** Ask questions and keep the dialogue open, particularly if you have a family history of heart disease – a mother who died of a heart attack before age 65, or a father who died of one before age 55.

• **Educate yourself.** The news from the research front is ever breaking. Hormone replacement therapy, aspirin therapies, beta-blockers, cholesterol-lowering drugs, homeopathic remedies – all the developing thinking on these topics will affect you one day. Be prepared before you get there.

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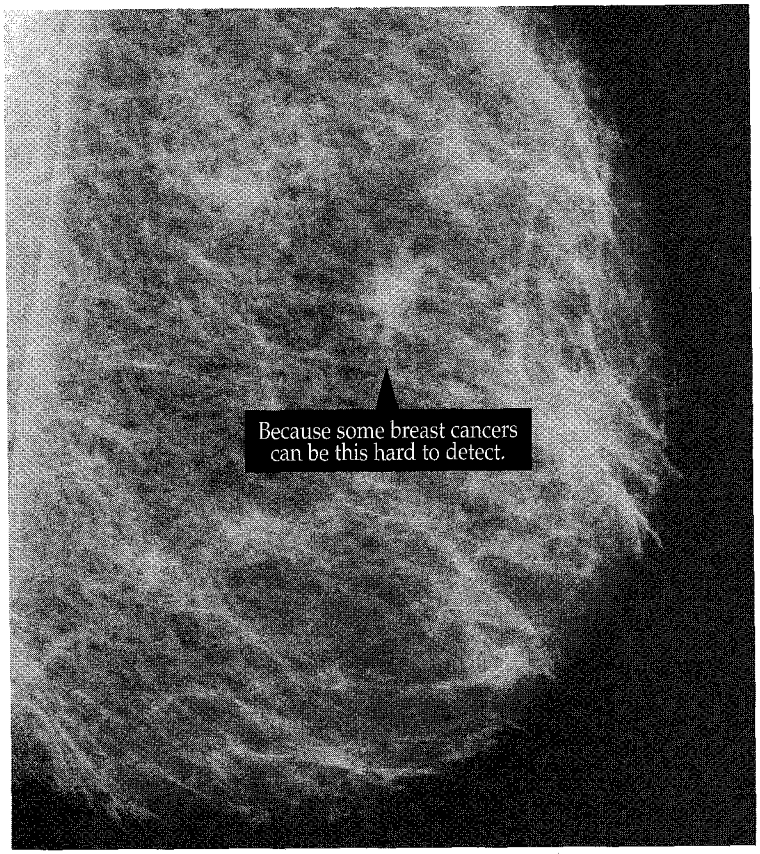

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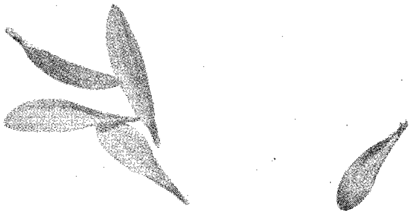
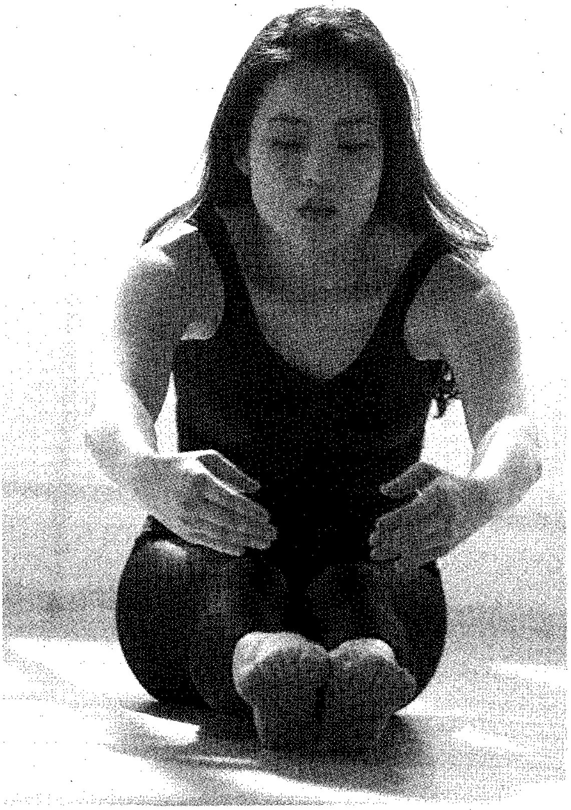


AT LAST, INTEGRATED HEALTH

How many specialists do you go to? Over the past several decades, medicine has become so compartmentalized that physicians have begun to focus on only one part of the anatomy – the eyes, the feet, the heart. When consumers themselves started to explore health resources based on people's wholeness, it was considered "alternative."

For more than a decade, however, New York's **Beth Israel Medical Center** has pioneered innovative, humanistic programs and incorporated complementary healing into patient care. Such ancient and alternative modalities such as Reiki, biofeedback, yoga, massage, and therapeutic touch are regularly offered in many of Beth Israel's 20 clinical departments.

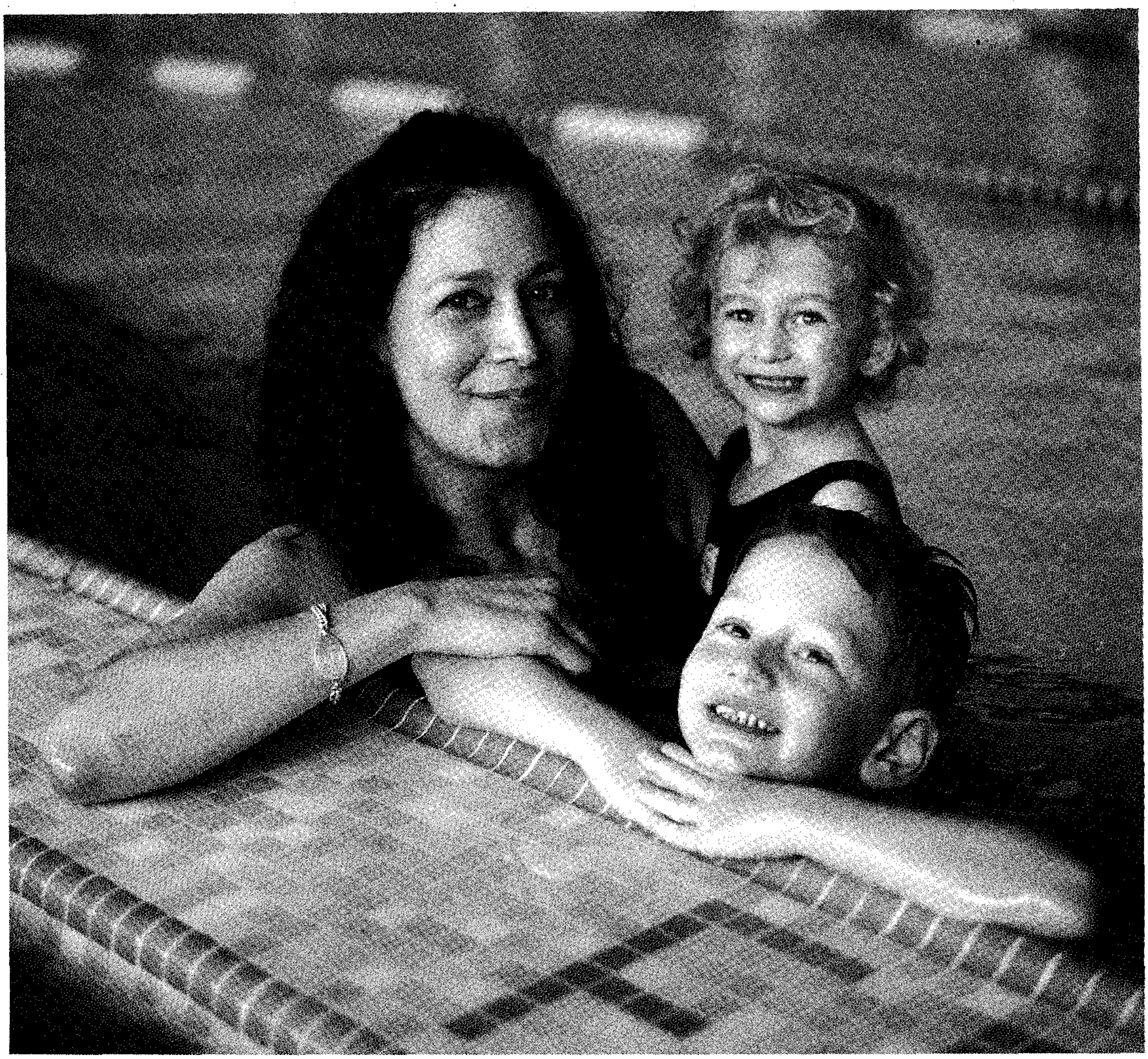
As a culmination of its commitment, Beth Israel opened (this June) the **Center for Health & Healing** (245 Fifth Ave., 646-935-2220), where medical doctors work side-by-side with highly qualified and credentialed complementary practitioners. Here, the best of traditional Western medicine is integrated with safe and effective integrated modalities. Along with mainstream medical services other methods include acupuncture, bodywork (chiropractic, yoga, massage, Alexander technique), mind-body techniques (meditation, biofeedback, imagery, self-hypnosis), chiropractic homeopathy, nutrition, herbal medicine and more.



Here, the best of traditional Western medicine is integrated with safe and effective complementary modalities.

The establishment of this center reflects a broad interest in complementary medicine, as evidenced by the escalating budget of The National Center for Complementary and Alternative Medicine at the National Institutes of Health (NIH). The NIH's ambitious program of research, training, and career development is intended to incorporate complementary and alternative medical practices that have been proven safe and effective into mainstream medicine.

The Center for Health & Healing represents one of the most comprehensive programs undertaken by a United States teaching hospital to bring integrative medicine into mainstream health care. It also enjoys the enthusiastic cooperation at all levels of the medical institution – from the trustees, administration, and leaders of medical and ancillary staff services.



How a young mother survived a massive heart attack, a heart transplant and the terrible twos.

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CHECKING YOUR BABY BEFORE BIRTH

Medicine has ever more wondrous ways to check your baby during pregnancy according to **Michael Y. Divon, M.D.**, director of **Obstetrics and Gynecology at Lenox Hill Hospital** (100 E. 77th St., physician referral, 1-888 RIGHT-MD; www.lenoxhillhospital.org). Some prenatal screenings offered by the hospital's **Center for Maternal-Fetal Medicine and Gynecologic Ultrasound** include:

- **Early ultrasound.** At seven weeks, this ultrasound predicts a due date and shows that the fetus is well established in the uterus.

- **Routine exams.** Your doctor will measure your abdomen throughout your pregnancy and, from about 10 weeks on, will check to hear the amplified presence of the baby's heartbeat.

- **Nuchal translucency screening.** A sonogram combined with a blood test measures the thickness of the skin behind the baby's neck and analyzes proteins secreted by the placenta. This screening, done at 11 to 14 weeks, can detect Down Syndrome and heart abnormalities.

- **Amniocentesis.** Done at 16 weeks, this test is the definitive screening for chromosomal abnormalities. By inserting a needle into your abdomen and drawing out some amniotic fluid, the baby's cells can be genetically analyzed.

- **Triple screen blood test.** At 16 weeks your blood will be screened for various proteins that can indicate abnormalities such as spina bifida.

- **Mid-gestation ultrasound.** At 18 to 20 weeks a sonogram can check that the baby's anatomy is developing correctly.

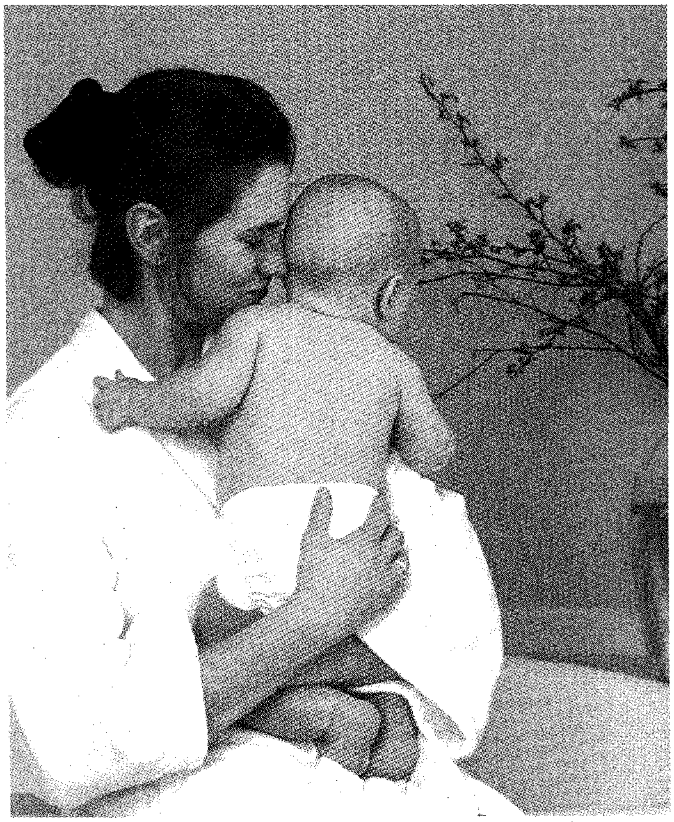
- **Doppler sonogram.** This test evaluates the blood flow between the fetus and the placenta, which indicates good growth.

- **Late pregnancy ultrasound.** A sonogram in your third trimester can check the fetus' size and amniotic fluid volume.

- **Non-stress test.** This test looks at the association between fetal body movement and fetal heart acceleration, which predicts the baby's general well being.

- **Biophysical profile.** A special ultrasound exam that evaluates the baby's movements to check for good tone, reflexes, and an adequate volume of amniotic fluid. An additional component checks the rhythmic movement of the chest which, by the way, is the baby rehearsing breathing!

At seven weeks, early ultrasound predicts a due date and shows that the fetus is well established in the uterus.



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Lenox Hill Hospital's cardiovascular specialists continue to apply their expertise in advancing the diagnosis and treatment of heart and vascular disease—and setting standards of care.

So, if you have a heart or vascular condition—or suspect that you do—contact the Lenox Hill Heart and Vascular Institute of New York at 1–877–HEARTBEAT. From diagnosis to rehabilitation, you'll be evaluated and treated by a team of the most knowledgeable cardiovascular experts in the metro area. And you can rest assured you'll receive the finest comprehensive and seamless care available.

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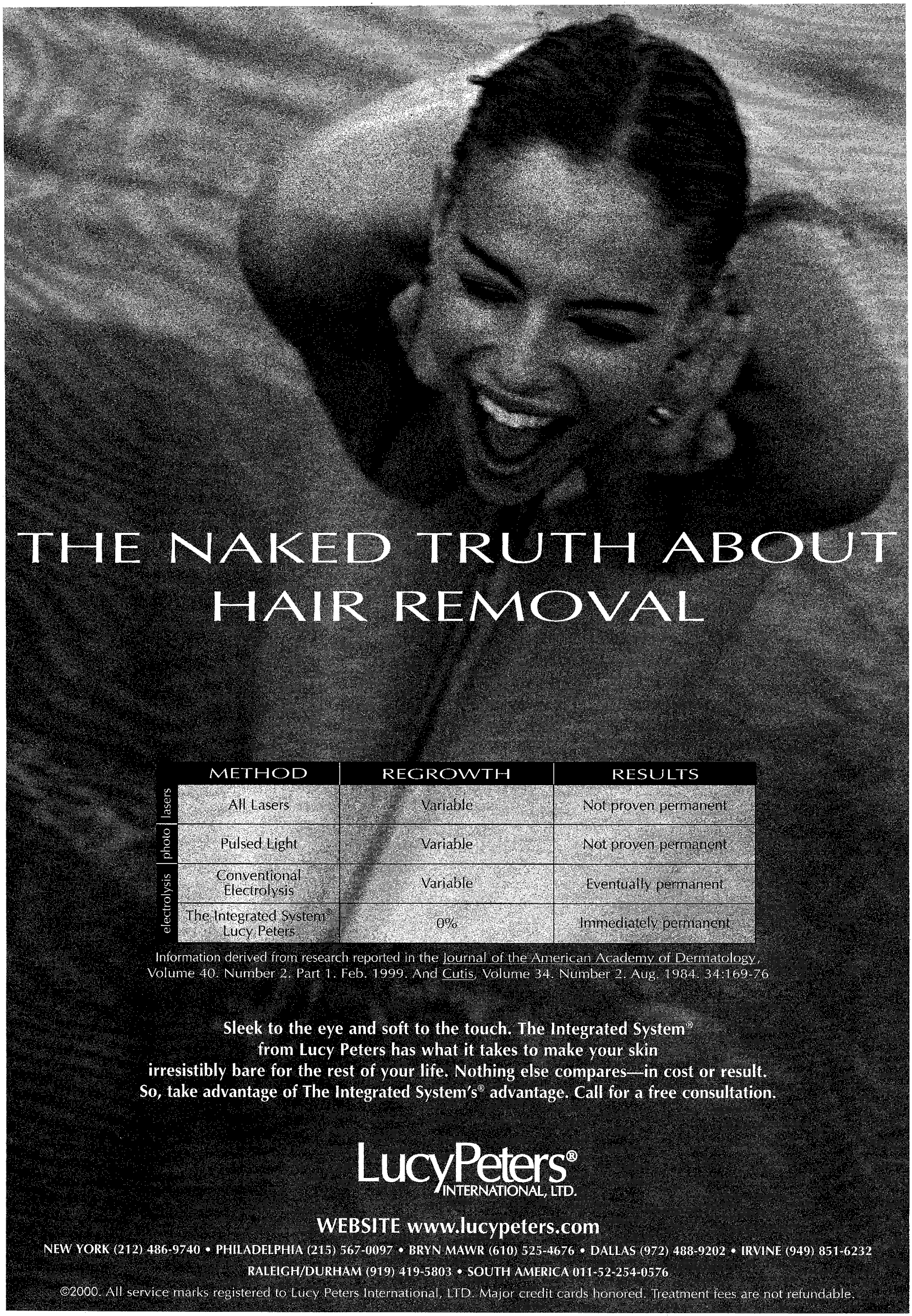
- **Endometriosis**, the presense of uterine lining tissue in abnormal locations, affects millions of young women. Although it is benign, endometriosis can be invasive, painful, and affect fertility. "While not life-threatening, endometriosis can affect many aspects of a woman's life – the ability to work, to care for family, and to interact with friends," says **Nabil Husami, M.D.**, founder and director of **The Center for Endometriosis Treatment and Research at Columbia University, NewYorkPresbyterian** (622 W. 168th St., 212-305-3636; www.columbiaobgyn.org). The center provides state-of-the-art care and pioneering research to define the causes, diagnosis, treatment, and prevention of this chronic condition. The center is the first of its kind in New York dedicated to women with endometriosis.

- **"Hysterectomies** continue to be overused in this country," says **Herbert A. Goldfarb, M.D., FACOG, FACS**, founder of the **Center for Minimally Invasive Gynecology** (877 Park Ave., 212-585-4400; www.hgoldfarb.com). Dr. Goldfarb, author of *The No Hysterectomy Option: Your Body, Your Choice*, (John Wiley and Sons), offers a complete range of options. "We accept the fact that sometimes major surgery is necessary, but very often other non-hysterectomy steps will work such as hysterscopic surgery, laparoscopic assisted vaginal myomectomy (LAVM), or myolysis, an endoscopic technique which destroys blood supply to fibroid tumors," he says.

- **Uterine fibroids** often respond well to treatment from an interventional radiologist. **Robert J. Min, M.D.**, director of **Cornell Vascular** (416 E. 55th St., 212-752-7999; www.med.cornell.edu/vascular) uses endovascular techniques to block the blood supply to the benign tumors so that they shrink and essentially die, greatly improving your symptons.

- **Gender planning** is a specialty of **Masood Khatamee, M.D.**, of the **Fertility Research Foundation** (875 Park Ave., 212-288-3737, 1-888-frfbaby; www.frfbaby.com). Many couples desire to balance their families or avoid genetic abnormalities that are gender-based. The Foundation also provides a range of infertility solutions.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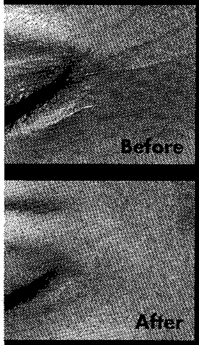

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GYNECOLOGICAL CARE FOR THE CANCER PATIENT

When a patient is fighting cancer – or has won the war – it can feel, well, almost ungrateful to worry about things such as sexuality or menopausal symptoms.

Nonsense, says **Mercedes Castiel, M.D.**, director aof the **Barbara White Fishman Women's Health Center at Memorial Sloan-Kettering Cancer Center** (Rockefeller Outpatient Pavilion, 160 E. 53rd St., 212-639-8570; physician referral: 1-800-525-2225; www.mskcc.org). "Quality of life is as important as quantity," she says. "Sex is a normal and healthy aspect of human life. When I ask a patient if she's sexually active and she says no, I ask why not."

Much of the care Dr. Castiel and the other general gynecologists at the center provide involves hormone replacement therapy in young women who are experiencing early-onset menopause caused by cancer therapy, and in women who have reached menopause naturally, yet happen to be cancer patients or survivors.

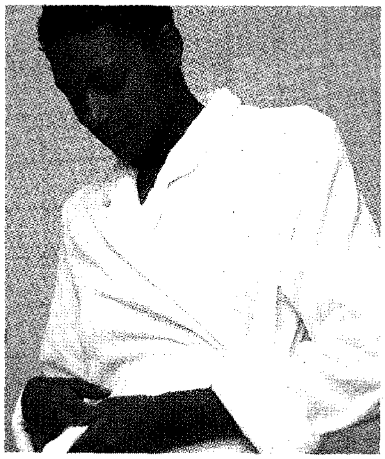
Preventative Medicine

"We also do a lot of preventative medicine," says Dr Castiel. "For instance, we track a patient's bone density because many cancer therapies increase the chances of osteoporosis."

The center also has programs designed to follow and test women at high risk for cervical, ovarian, and endometrial cancers in order to detect these cancers at an early stage when there is the greatest chance for cure. Colposcopies, screening tests for cancer of the cervix, are also available for women with abnormal Pap smears.

Memorial Sloan-Kettering, the world's oldest and largest private institution devoted to prevention, patient care, research, and education in cancer, has consistently set the standard for people with this disease. The hallmark of care at Memorial Sloan-Kettering Cancer Center is the most effective treatment and best possible quality of life. The programs at the Barbara White Fishman Women's Health Center reflect this philosophy.

Interested in wearing the stethoscope? The **Postbaccalaureate Premedical Program at Columbia University** (2970 Broadway, 212-854-2772 or 1-888-853-6340) offers a world-class education for students who want a chance at medical school after they have graduated from college says director **Dr. Thea Volpe.**

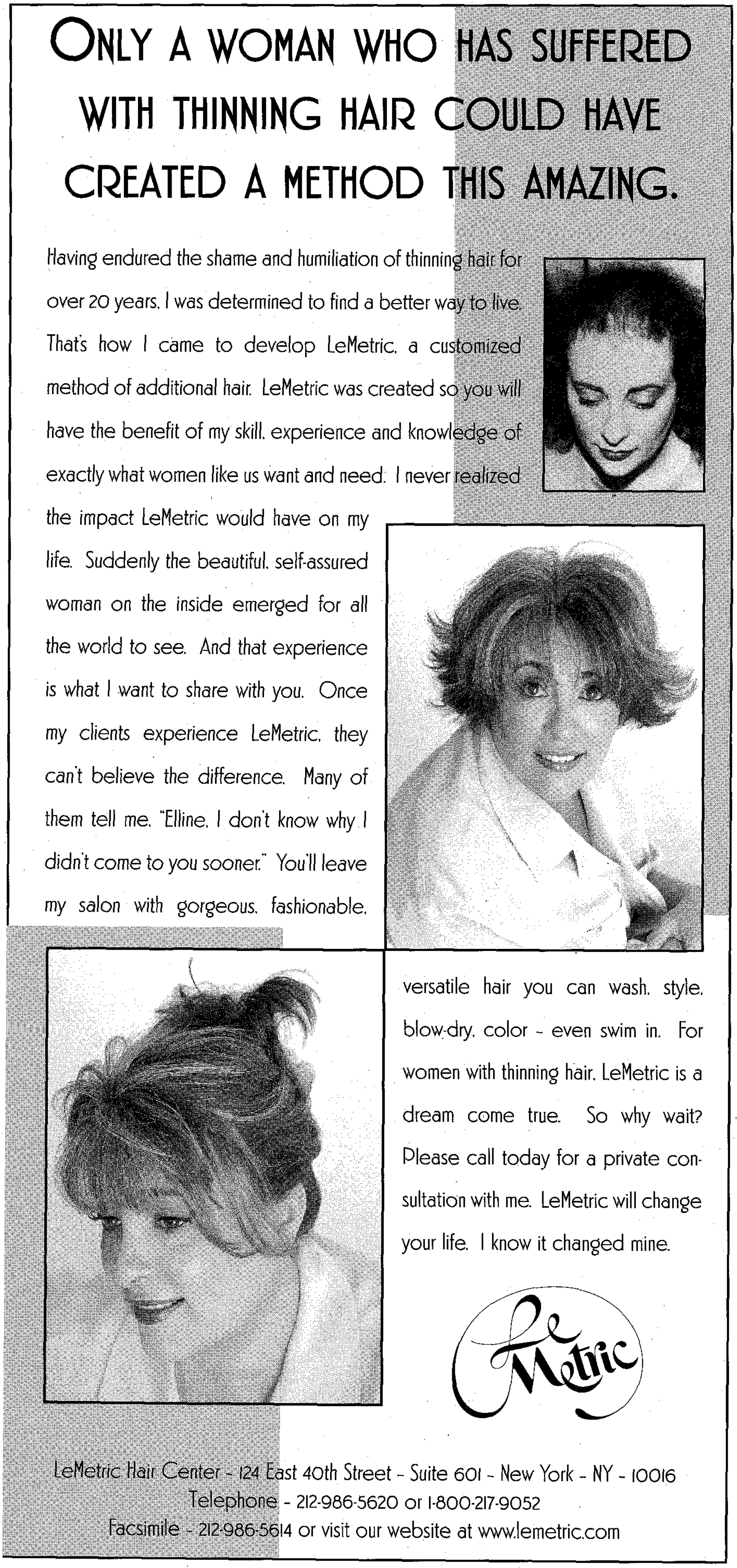


THE BREAST CANCER TEAM

“A woman with a breast abnormality shouldn’t have to traipse from one department to another. At one center everyone is right there,” says **Deborah Axelrod, M.D.**, FACS chief of the **Breast Center at Saint Vincent’s Comprehensive Cancer Center** (325 W. 15th St., 1-888-44CANCER; www.svccc.com). The center is dedicated to serving the complex medical, emotional, educational, psychological, nutritional, and spiritual needs of patients and their families. Here are some of the team’s professionals:

- **Surgeons** evaluate patients and perform biopsies and surgical treatments.
- **Radiologists** perform imaging and consult with the surgeons.
- **Pathologists** analyze the biopsy tissues.
- **Medical oncologists** oversee chemotherapy.
- **Radiation oncologists** oversee radiation.
- **Nurses** are specially trained in caring for the cancer patient.

The center also has a team of therapists, social workers, and nutritionists; a full roster of support groups and fitness classes; and free monthly lectures. For information about workshops beginning Sept. 23, please call 1-888-442-2623.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Nabil Husami, MD is the founder and Director of the Center for Endometriosis Treatment and Research.
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WHEN MEDICINE AND BEAUTY MEET

Beauty comes from within, but most women would argue for making the most out of what you've got. Sometimes your best bet is to put yourself into the hands of a doctor.

The Plastic Surgery Miracle

The latest technique is the mid face-lift, says **Jeffery R Fischman, M.D., FACS**, director of **Constructive Surgery** (110 E. 66th St., 212-472-3300; www.constructivesurgery.com). "By making small incisions inside the mouth and right above the ear, you can lift the cheeks instead of simply streching the skin." This relatively new approach has become one of Dr. Fischman's standards.

Vincent C. Giampapa, M.D., FACS, founder and medical director of **Plastic Surgery Center Internationale** (89 Valley Road, Montclair, NJ, 973-746-3535; www.beautifulneck.com and www.beautifullatina.com), combines a suture suspension technique with a no-needle fat grafting process. The grafts bring back youthful firmness to the cheek hollows, underneath the eyes, and around the mouth.

When it comes to plastic surgery for the body, balance is key. "Many women need a combination of things. If they lift their breasts they should also consider a tummy tuck. Doing more than one procedure saves on recovery time, cost, and brings better results," says **George Lefkovits, M.D., FACS**, a board-certified plastic surgeon (9 E. 62nd St., 212-750-9494; www.parkplazaplsurg.com).

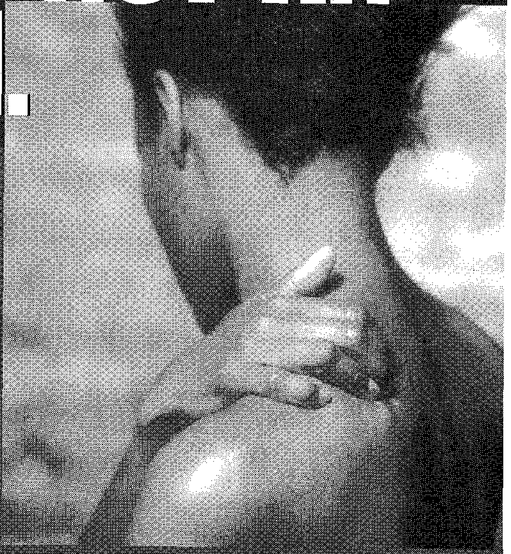
Teresita G. Mascardo, M.D., FACS, director of **Woman to Woman Plastic Surgery Center** (120 E. 61st St., 212-980-6890), which specializes in an all-female staff, notices a continued trend toward breast augmentation. "We use saline implants for a natural, fuller look," she says.

Whichever plastic surgery method you choose, **Alan M. Engler, M.D.** (122 E. 64th St., 212-308-7000; www.BodySculpture.com), author of "BodySculpture," advises that you do your homework. "Research the latest methods before you see doctors," he says.

A private cosmetic surgery consultant, **Denise Thomas** (212-734-0233; www-denisethomas.com) with 20 years experience, recently featured on Oprah, does all the leg work to find pre-screened Board Certified plastic surgeons who are available to you when you need them.

Put Your Best Face Forward

The doctor often knows best when it comes to products, too. **Howard D. Sobel, M.D.**, a cosmetic dermatologic surgeon, who was listed in *New York* Magazine's *Best Doctors* issue, has developed a line called Doctor's Dermatological Formula. DDF's 75 products are sold at Sephora and, of



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Adrienne Denese, M.D., Ph.D., a specialist in anti-aging medicine, (12-A E. 72nd St., 212-517-6600) also offers a skin care line that includes very potent hydrating capsules for eyes and a unique female hormone cream for menopausal skin.

Cosmetique (625 Park Ave.,212-794-4000; www.cosmetiq.com and www.beautyandthebeam.com) features the plastic surgery expertise of **Robert Gotkin, M.D.**, with the dermatological experience of **Deborah Sarnoff, M.D.**, author of *Beauty and the Beam*. The husband and wife team specializes in laser treatments, among other face-enhancing techniques.

A Smile's Power

"When we meet each other, one of the first things we notice are our smiles," states **Jan Linhart, D.D.S.**, director of **Park Avenue Center for Dental Arts** (230 Park Ave., 212-682-5180; www.drlinhart.com). Dr. Linhart recommends that you look for an aesthetic component to any and all dental work.

If the pearly whites you already have aren't so pearly, **Robert R. Kadanoff, D.M.D.** (80 Park Ave., 212-661-4222), has an in-office whitening system that patients love. "After one comfortable treatment you leave with a 75 percent improvement and home follow-up directions", says Dr. Kadanoff.

After one comfortable whitening treatment you leave with a 75 percent improvement in your smile.

The National Center for Stuttering (200 E. 33rd St., 212-532-1460; www.stuttering.com) reports that while only one in four of the 2.5 million Americans who stutter are women, they are more likely to seek help. No surprise then that of the center's new online chat groups, the one for women is the most active.

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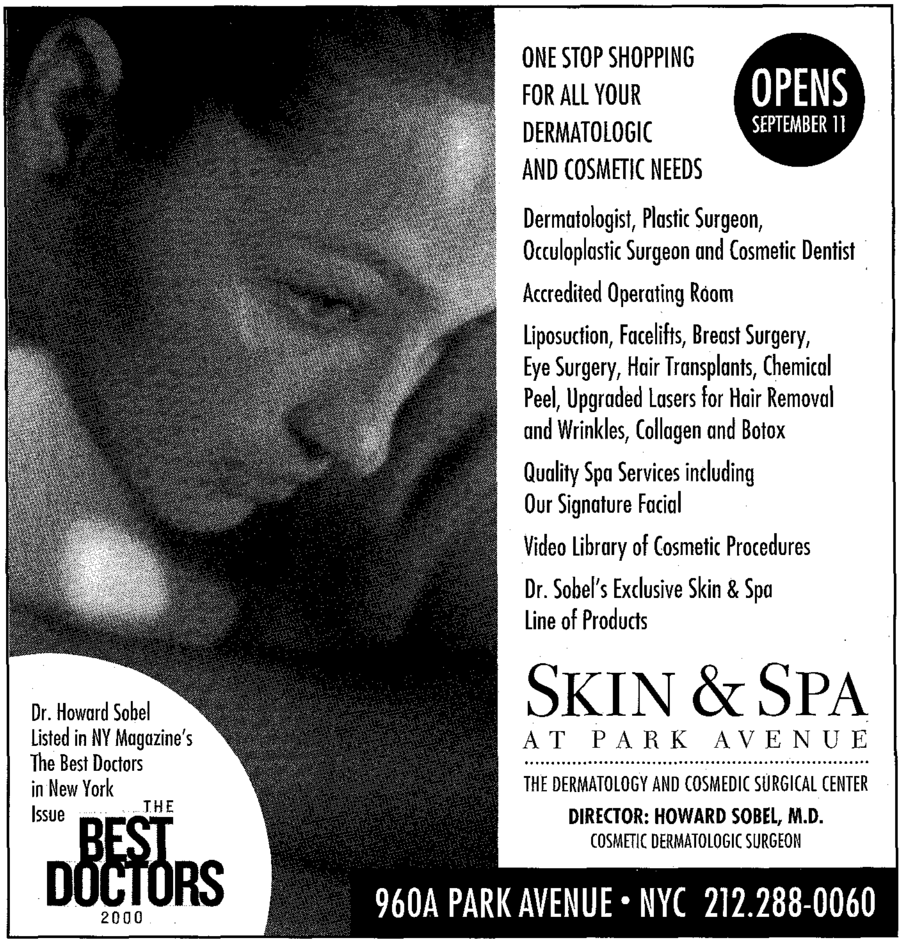
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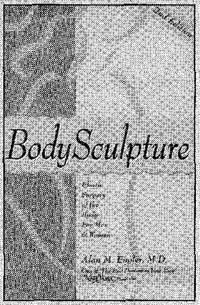

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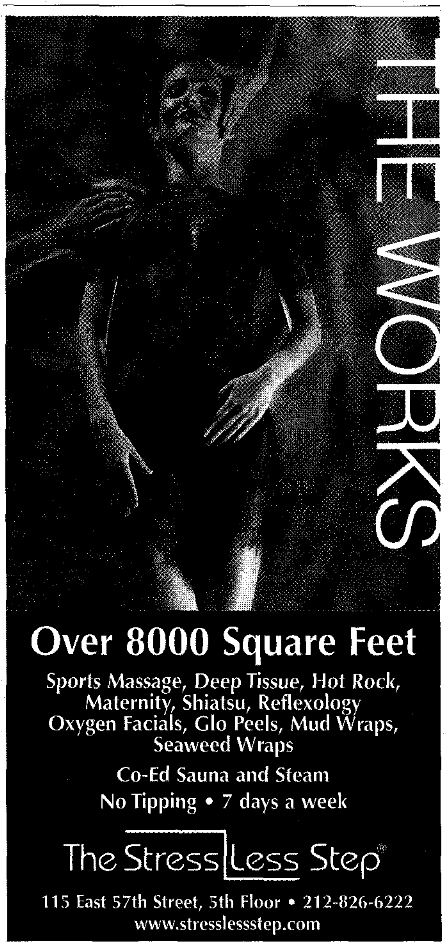

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Surianello knows firsthand how emotionally devastating hair loss can be. "I have a hereditary condition called androgenetic alopecia, or female diffuse thinning, that affects more than 20 million women nationwide," she explains. It is estimated that 95 percent of women with hair loss suffer from this genetic disorder, a progressive condition for which there is no known cure. But many other women experience significant hair loss or thinning without such a diagnosis.

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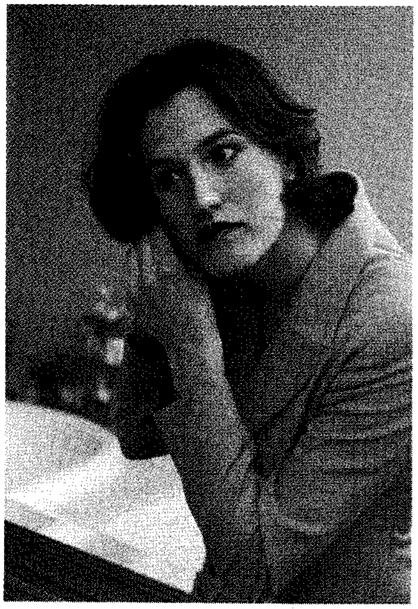
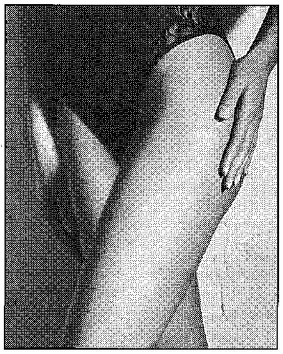
It is estimated that 95 percent of women with hair loss suffer from alopecia, a genetic disorder for which there is no known cure. Fortunately, there is help for women who suffer from hair loss, regardless of the cause.





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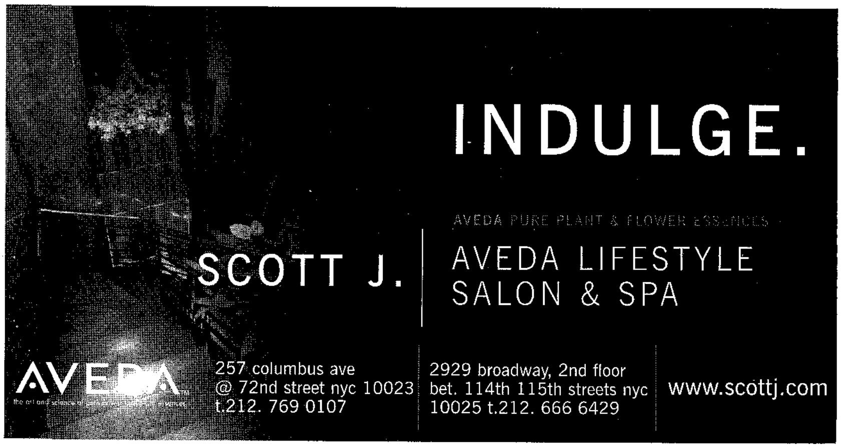
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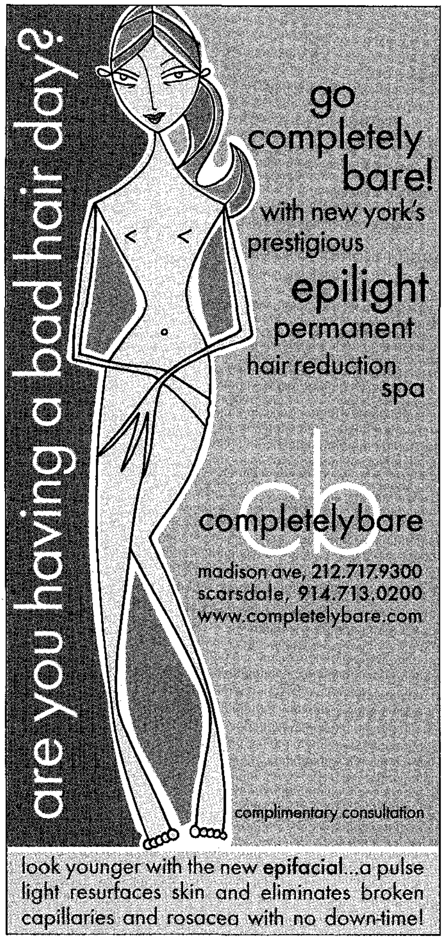
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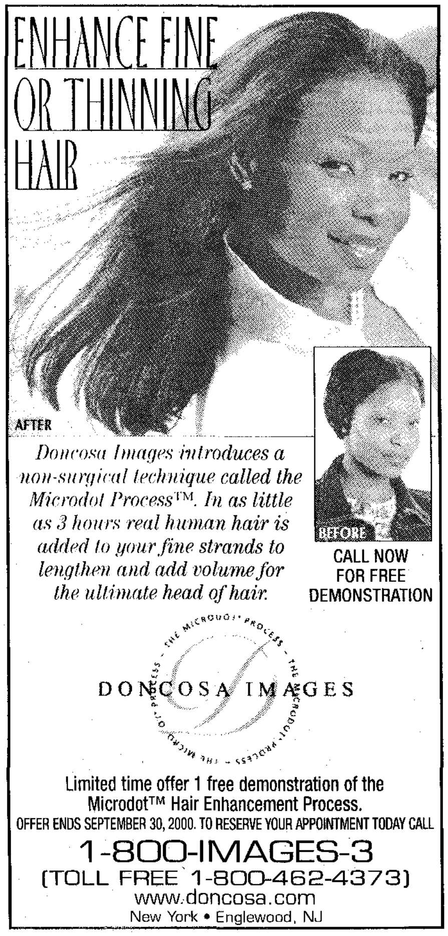
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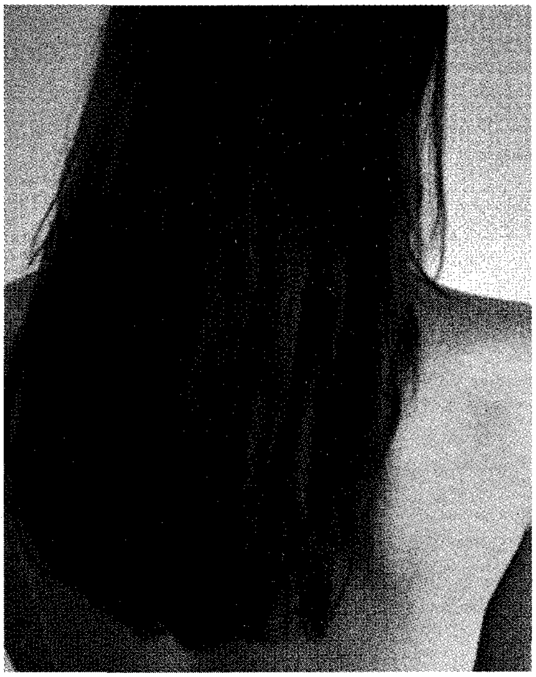

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The Angelo David International Hair Salon (48 E. 43rd St., 212-883-6620; www.internationalhairsalon.com) provides alternatives that go beyond wigs to women with problem or thinning hair. Owner Angelo David is at the forefront of creating individualized solutions for such women. The contemporary salon environment also offers a full range of traditional services.

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At **Eiji Salon** (768 Madison Ave., 212-570-1151) the specialty is the dry cut. "Our cuts take an hour and a half because we totally customize the look you want," says Eiji Yamane, owner.

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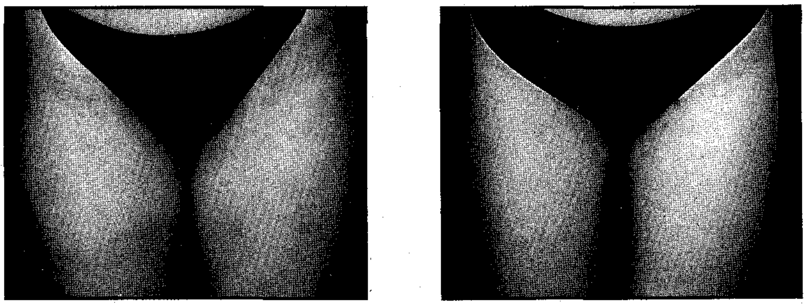

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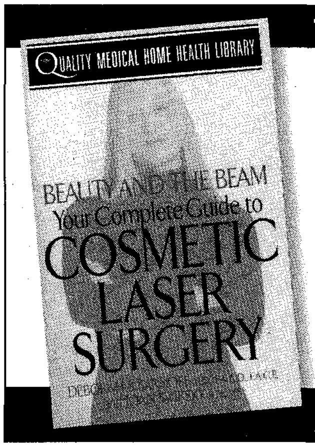

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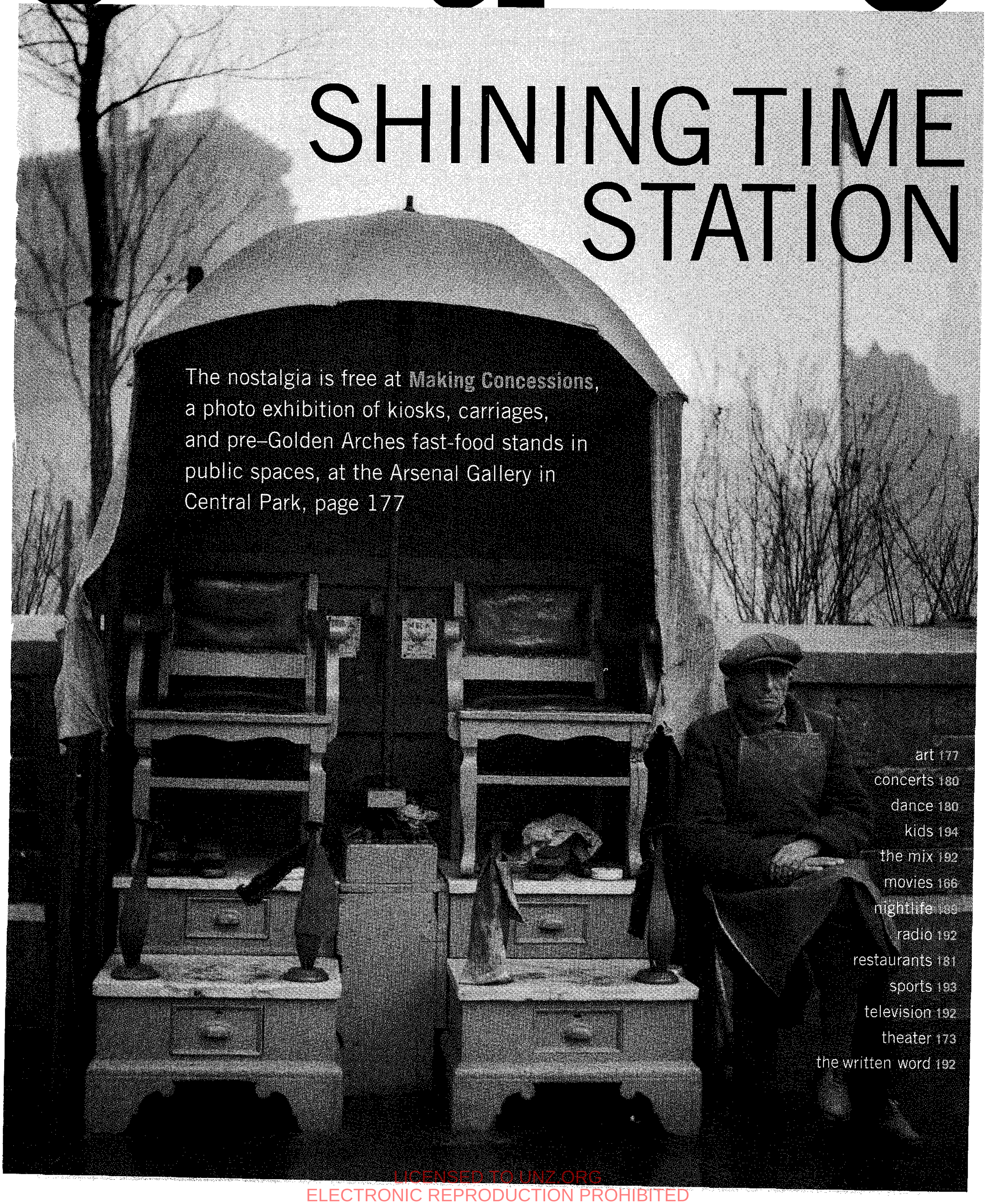
cue

A Weekly Guide to Entertainment and the Arts in New York



SHINING TIME STATION

The nostalgia is free at **Making Concessions**, a photo exhibition of kiosks, carriages, and pre–Golden Arches fast-food stands in public spaces, at the Arsenal Gallery in Central Park, page 177

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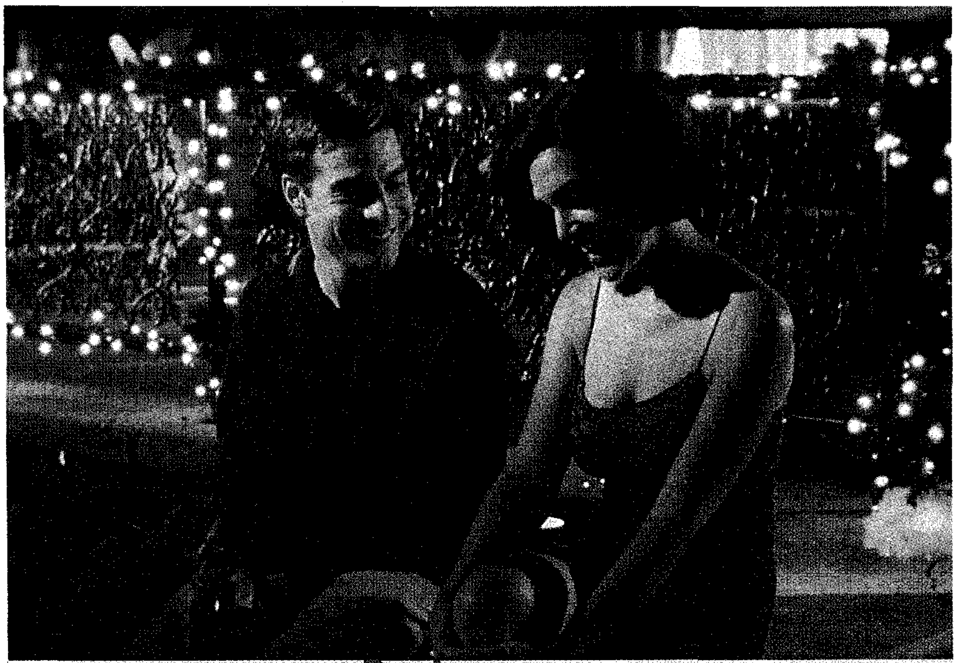
movies

Love & Sex . . . God's Army . . . Solomon & Gaenor



Previews
Animal House

'Smiling Fish and Goat on Fire' tells the story of two brothers, Tony and Chris (played by real-life bros Steven and Derick Martini, respectively, both of whom co-wrote the screenplay with their childhood buddy Kevin Jordan). Their goals in life are as clear as their Native American nicknames are opaque: They're just two down-to-earth fellows looking for the right women. The film already swept up the Discovery Award at the 1999 Toronto International Film Festival. Begins August 25.

New Films

The Adventures of Rocky and Bullwinkle—Mildly enjoyable live-action and animation big-screen update of the Jay Ward TV show. It's not quite kiddie-ish enough for the kiddies and not quite brainy enough for their parents. Jason Alexander and Rene Russo star as Boris and Natasha; Robert De Niro, who looks like he's on a much-needed actor's holiday, plays Fearless Leader. (Rainer; 7/17/00) (1 hr. 33 mins.; PG) *Clearview's Cobble Hill; Main Street Cinemas.*

Aimée & Jaguar—The true story of Lilly Wust and Felice Schragenheim (Juliane Kohler and Marie Schrader, respectively), who were lovers in the middle of Nazi Germany despite the fact that one was a member of the Jewish underground and the other an exemplar of Nazi motherhood. Based on Erica Fischer's best-selling book of the same name. (2 hrs. 5 mins.; NR) *Quad Cinema.*

Alice and Martin—Andre Téchiné has one of the most rapturous film techniques around, but this *amour fou* is mostly play-act passion. Alice (Juliette Binoche) is a violinist in Paris who gets turned on by the turmoils of Martin (Alexis Loret), a male model who is running away from his past. Both actors have an opaqueness that undercuts the lyricism. (Rainer; 7/31/00) (1 hr. 33 mins.; PG) *Cinema Village; Lincoln Plaza Cinemas.*

American Psycho—Christian Bale plays the designer serial killer and Wall Street hotshot Patrick Bateman in this overconceptualized movie adaptation of Bret Easton Ellis's controversial, overconceptualized novel. (Rainer; 4/24/00) (1 hr. 40 mins.; R) *CO Worldwide Cinemas.*

An Affair of Love—Frédéric Fonteyne's film—originally titled *Une Liaison Pornographique*—involves two strangers (Nathalie Baye and Sergi Lopez) who meet through a personal ad in order to explore their mutual fetish. Instead of watching their kinky pecadilloes, we're privy to several long monologues about how lonely love can be for urban dwellers. (1 hr. 20 mins.; R) *Lincoln Plaza Cinemas.*

Autumn in New York—See Rainer, page 137. (1 hr. 55 mins.; PG-13) *Clearview's Waverly; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Clearview's Beekman; Clearview's Park and 86th St.; Sony Lincoln Square; Bay Plaza; Whitestone; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Plaza; UA Astoria; UA Crossbay II; UA Movieworld; Atrium; UA Movies at Staten Island.*

The Ballad of Ramblin' Jack—See Rainer, page 137. (1 hr. 45 mins.; NR) *Film Forum.*

Benjamin Smoke—Jem Cohen and Peter Sillen's compelling documentary about Benjamin (no last name), a speed-addled, HIV-positive drag queen who fronts a punk-country-blues band called Smoke. (1 hr. 20 mins.; NR) *The Screening Room.*

Bless the Child—Maggie O'Connor (Kim Basinger) just doesn't have time on her hands to consider the supernatural—that is, until she takes under her wing an autistic newborn (Holliston Coleman) whose soul is caught up in a metaphysical battle between the forces of good and evil. Jimmy Smits plays the FBI agent with an encyclopedic knowledge of all things occult. (1 hr. 50 mins.; R) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 72nd St. East; Loews Orpheum 7; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Kew Gardens Cinemas; Main Street Cinemas; UA Astoria; UA Crossbay; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; YWCA Cine-Club.*

Blood Simple—The Coen brothers' audacious debut, about a green-eyed Texas bar owner who puts a contract out on his wife and her lover, returns in a trimmed-down director's cut. Starring John Getz, Frances McDormand, and Dan Hedaya. (1 hr. 35 mins.; R) *Clearview's Waverly; Clearview's 59th Street East.*

But I'm a Cheerleader—The tale of a teenage girl (Natasha Lyonne) whose high-school friends become convinced she's a lesbian after learning she likes Georgia O'Keeffe, hates kissing her boyfriend, and doesn't eat meat. (1 hr. 24 mins.; R) *CC Village East; Loews State; BAM Rose Cinemas.*

Butterfly—This film—a huge hit at the Sundance Film Festival as well as the recipient of thirteen Goya (Spanish Oscar) nominations—stars Spanish megastar Fernando Fernán-Gómez as a kindly schoolmaster who helps a timid new student adapt both to his campus and to the world around him. (1 hr. 36 mins.; R) *CC Village East; CC Murray Hill Cinemas; CC Crown Gotham; Cinemart.*

Cecil B. Demented—John Waters's new movie stars Melanie Griffith as a movie queen with a diva-size ego who is kidnapped by a guerilla film director, Stephen Dorff's Cecil B. Demented, and terrorized into starring in his movie. His crew, the Sprocket Holes, are a gaggle of weirdos; their Yippie-style chants call for the destruction of bad cinema. Waters tosses out some funny ideas here, and Griffith, as a combination gorgon and den mother, is incongruously funny. But this satiric attack on Hollywood garbage isn't much of a feat, filmmaking-wise, which sours the satire. Waters, in his public appearances, remains his own best creation; his movies are almost superfluous by comparison. (Rainer; 8/21/00) (1 hr. 28. mins; R) *CC Angelika Film Center; Clearview's Chelsea; Sony Lincoln Square.*

The Cell—A child therapist (Jennifer Lopez) who's involved with a revolutionary research program is politely invited into the mind of a comatose serial killer (Vincent D'Onofrio) in the hopes of rescuing his latest victim. (1 hr. 50 mins.; R) *CC Village East; Clearview's Chelsea; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Loews 42nd Street E Walk; Loews Orpheum 7; Clearview's Olympia; Sony Lincoln Square; Bay Plaza; Whitestone; Pavilion; UA*

'Cue' cover photograph courtesy of New York City Parks photo archive.

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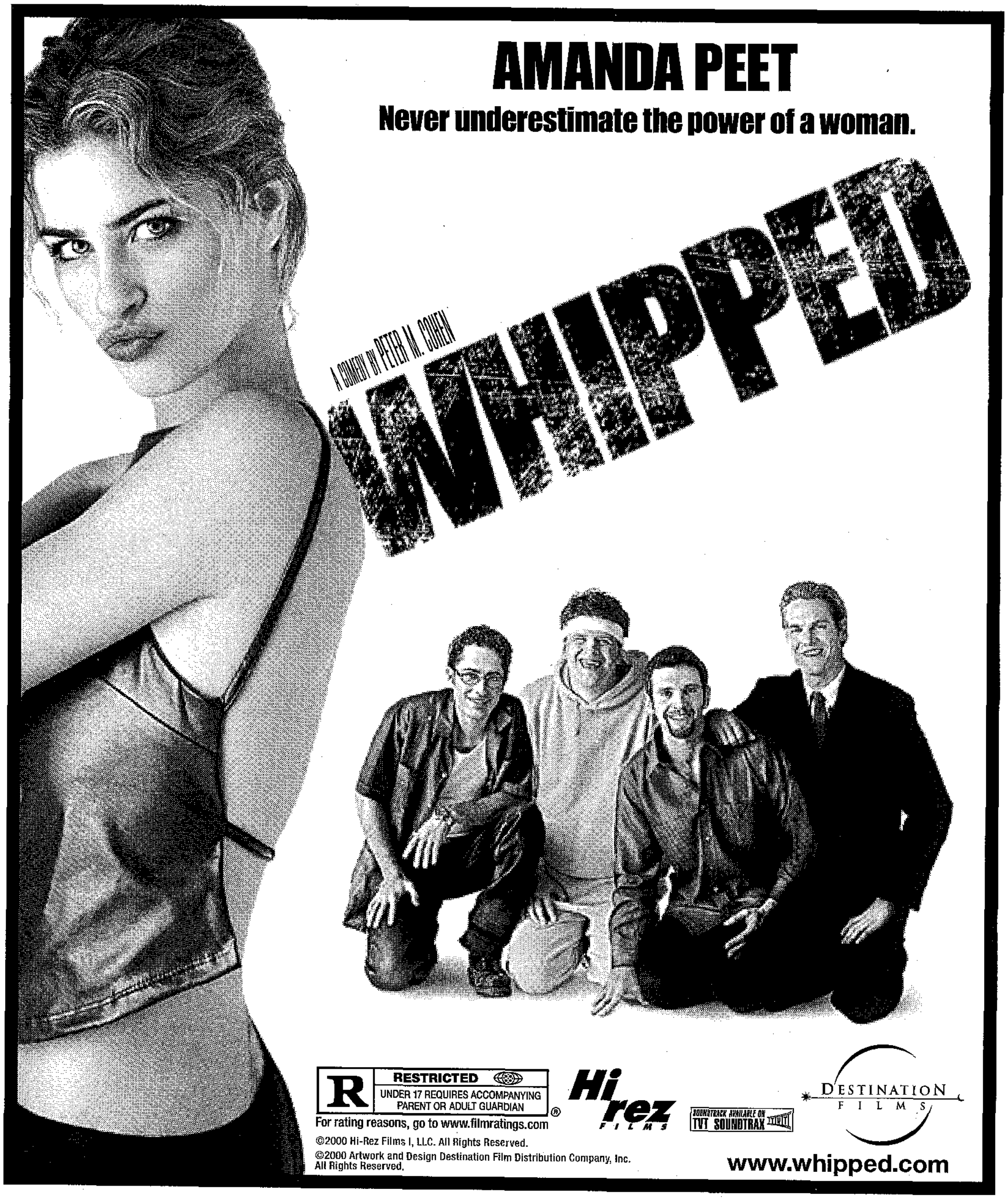
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Movies at Sheepshead Bay; UA Crossbay II; UA Movieworld; UA Movies at Staten Island.

★**Chicken Run**—The Bristol, England–based Aardman Studios have fashioned their first feature-length claymation movie, and it's a pip: a prison-break movie starring chickens, a kind of egg-layer *Stalag 17.* The concept itself is funny, but co-directors Nick Park and Peter Lord bring in a lot more, including an assortment of hens who together make up a panorama of British spinsterhood. Mel Gibson is the voice of the Rhode Island rooster who helps with the rescue, and he's jauntier here than he is in *The Patriot.* (Rainer; 7/10/00) (1 hr. 33 mins.; G) *UA Union Square; CC Murray Hill Cinemas; Sony Lincoln Square; Linden Boulevard Multiplex; Kew Gardens Cinemas.*

Chuck & Buck—Buck (Mike White) is a 27-year-old man-child who sucks lollipops and listens to old LPs; Chuck (Chris Weitz), his childhood friend, is a successful L.A. record executive. When Chuck attempts to reunite with his old chum by moving close to him and stalking him and propositioning him, the film turns into a demento erotic thriller. Unfortunately, Chuck is the inner-child hero of the piece, and what's disturbing about him soon dissipates. It's as if we were meant to take dear old Norman Bates as Huck Finn. (Rainer; 7/24/00) (1 hr. 37 mins.; R) *CC Angelika Film Center; Clearview's 62nd and Broadway.*

Claire Dolan—An Irish prostitute (Katrin Cartlidge) works the streets in attempt to pay back a debt owed to her pimp (Colm Meaney). After her mother dies, she attempts to escape her grotty career and go legit. (1 hr. 35 mins.; NR) *The Screening Room.*

Coyote Ugly—An aspiring songwriter from Jersey (Piper Perabo) comes to New York to Make It and, as so often happens in a Jerry Bruckheimer movie, ends up wriggling on a bartop with a bevy of other Barbies while unshaven men slaver and whoop. By comparison, *Flashdance* seems like *Copenhagen.* Dreadful. (Rainer; 8/14/00) (1 hr. 37 mins.; R) *UA Union Square; Loews Kips Bay Theatre; CC Sutton; Loews 42nd Street E Walk; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Cinemart; Main Street Cinemas; Atrium; UA Movies at Staten Island.*

★**Croupier**—Mike Hodges, the much-underrated English director, teams with screenwriter Paul Mayersberg in this sharp, cool drama about a would-be novelist, smashingly played by Clive Owen, who works as a croupier in a posh London casino. (Rainer; 5/1/00) (1 hr. 29 mins.; NR) *The Screening Room; Clearview's First & 62nd St.; Lincoln Plaza Cinemas; BAM Rose Cinemas.*

Disney's The Kid—Bruce Willis stars as a caustic, snide image consultant who magically connects with himself as a chubby 8-year-old (Spencer Breslin) in this gooey, homiletic movie that's all about the virtues of locating one's inner child. Hollywood would be better off trying to locate its inner adult. (Rainer; 7/17/00) (1 hr. 44 mins.; PG) *Clearview's Cobble Hill.*

★**East Is East**—The great Indian actor Om Puri towers in this jagged, well-made comedy about a Pakistani father in England trying to cope with his unruly family and his own fundamentalist ways. It could have come across as a mixed-race *Life With Father,* but the complexity of Puri's performance transforms it. (Rainer; 4/24/00) (1 hr. 36 mins.; R) *CC Sutton.*

The Eyes of Tammy Faye—A mocking, self-satisfied documentary about the weepy Evangelist-mascara maven. (1 hr. 19 mins.; NR) *Quad Cinema.*

Frequency—Jim Caviezel plays a Queens cop who, courtesy of a rip in the space-time continuum and an old ham radio, communicates with his firefighter father (Dennis Quaid), who perished in a blaze in 1969. The radio isn't the only thing that's ham in this misguided hunk of heartfelt mumbo-jumbo. (Rainer; 5/8/00) (2 hrs. 1 min.; R) *CO Worldwide Cinemas.*

Ghost Dog: The Way of the Samurai—Forest Whitaker gives a resonant and affecting performance as a hit man who pores over ancient samurai texts in this allusive Jim Jarmusch movie that is by turns irritating and inviting. (Rainer; 3/20/00) (1 hr. 56 mins.; R).

Gimme Shelter—The 1970 documentary by the Maysles brothers and Charlotte Zwerin about the Rolling Stones at Altamont is still compelling, but it's structured as a nightmare symbol for the demise of the Love Generation, which seems bogus. The tragedy at Altamont, in which a Hell's Angels enforcer stabbed a gun-wielding fan to death—three other fans died there—had a lot more to do with greed and bad planning than with the wrath of God. The film does present, however, the best full-scale portrait of Mick Jagger in his pansexual prime. (Rainer; 8/21/00) (1 hr. 31 mins.; NR) *Film Forum.*

★**Girl on the Bridge**—Patrice Leconte's stylish, opportunistic romance mixes up everything from Fellini and Ophuls to forties film noir and fairy tales and occultism. Daniel Auteuil plays a has-been knife-thrower, and Vanessa Paradis is his new recruit in the act. They have an intriguing Svengali-Trilby thing going on, and the knife-throwing scenes are so rattling that you leave the theater grateful you weren't nicked. (Rainer; 8/7/00) (1 hr. 37 mins.; R) *Clearview's First & 62nd St.; BAM Rose Cinemas.*

Godzilla 2000—This authentic Japanese installment, twenty-third in the saga, finds that incorrigible reptile with the glued-on dorsal fins battling a brand-new nemesis: Orga (a.k.a. Giant Alien Millennian). (1 hr. 39 mins.; PG) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; UA Gemini; Loews 84th Street; Whitestone; UA Marboro; UA Astoria; UA Crossbay II; Atrium; UA Movies at Staten Island.*

Hollow Man—Hollow movie. Kevin Bacon plays a mad scientist who gets even madder when he injects himself with a serum that causes him to become invisible without, as it turns out, the prospect of once again being visible. Director Paul Verhoeven doesn't play this material for its fun, lowdown voyeuristic possibilities; he seems more intent on allegory. The film ends being nowhere; it's neither Plato nor porno. Most of the time we're stuck in the top-secret lab with Bacon as he fumes and fidgets, which seems a waste of a promising premise. Elisabeth Shue and Josh Brolin co-star, matching dullards. (Rainer; 8/14/00) (1 hr. 54 mins.; R) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews Orpheum 7; UA Gemini; Clearview's Metro Cinema; Loews 84th Street; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Canarsie; Centre Sunnyside; Cinemart; Main Street Cinemas; UA Astoria; UA Crossbay; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club.*

I'm the One That I Want—Margaret Cho's critically acclaimed one-woman show, in which she recounts her grim experiences starring in a fast-canceled ABC sitcom, finally makes it to the big screen. (1 hr. 36 mins.; NR) *Quad Cinema; Kew Gardens Cinemas.*

The In Crowd—Wealthy college students, all members of an upper-crust East Coast country club, take "the new girl" (Lorie Heuring) under their wing—and she soon realizes that there's a *very* dark side to the clique's leader. (1 hr. 40 mins.; PG-13) *Kaufman Astoria Cinema.*

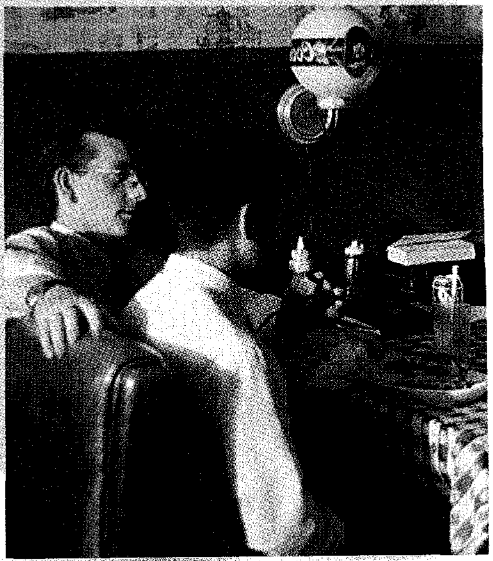
★**Jesus' Son**—Billy Crudup and Samantha Morton are marvelous in this uneven adaptation of Denis Johnson's episodic book about a saintly stoner. The director, Alison Maclean, has a fine, intuitive way with actors and a gift for portraying poetic disarray, but much of the movie has a seventies-era scruffiness that often tails off into sentimentality and oh-wowness. (Rainer; 7/3/00) (1 hr. 47 mins.; R) *UA Union Square.*

Loser—Amy Heckerling's next film after *Clueless* is about two sweet college ne'er-do-wells, played by

Opening
Missionary Men

G*od's Army* is an utterly earnest melodrama about a 19-year-old Mormon boy (Matthew Brown) who moves from Kansas to Los Angeles to work as a missionary. He knocks on the doors of unrepentant urban sinners and helps them see the error of their ways, among them a pair of hookers who start taking a surprisingly keen interest in God's word. Before you laugh, note that the film has already grossed several million during its initial screenings in Nevada, California, and, of course, Utah. "Mormons are usually represented as simpletons or fanatics, naïve people who don't really function in society," proclaims director–screenwriter–co-star Richard Dutcher. Ardently denying that the film is in any way propaganda, he says, "Lots of minorities have films being made about them—you know, gay people want accurate films about their lifestyle, and I think Mormons want the same thing." In *Army,* Dutcher plays the teenager's hardened mentor, a disciplinarian who uses an iron fist when it comes to teaching the tricks of the proselytizing trade. Doesn't he think the character he plays might be a touch on the fanatical side? "Uh . . . well, sure, I guess—but it depends on your point of view. I think some people would see his behavior as heroic, and others think it a touch overzealous." How does he predict the film will fare in Manhattan? "I think it will do quite well; I'm sure all the Mormons will come to see it." Next from Dutcher, we can look forward to *Brigham City,* the tale of a brutal murder in a small Mormon town, whose protagonist is both a sheriff *and* a bishop. "The one thing I don't want to happen to me," Dutcher confesses, "is the fate of so many indie filmmakers: They make a great film using their own voice and then get swallowed up by Hollywood." *God's Army* opens August 25.

DEREK DE KOFF



Jason Biggs and Mena Suvari, who finally discover how right they are for each other. It takes them too long. (Rainer; 8/7/00) (1 hr. 53 mins.; PG-13) *Loews State.*

★**Me, Myself & Irene**—Not as many classic bad-taste moments as previous Farrelly Brothers outings, but Jim Carrey, playing a Rhode Island cop with a split personality, is at his frenzied near-best. Half Milquetoast, the other half insanely bullying, he's a whirling dervish of a performer who probably could have added on another four personalities to the mix without breaking a sweat. Renee Zellweger is his comic foil, and she's a bit bland. (Rainer; 7/10/00) (2 hrs. 11 mins.; R) *UA Union Square.*

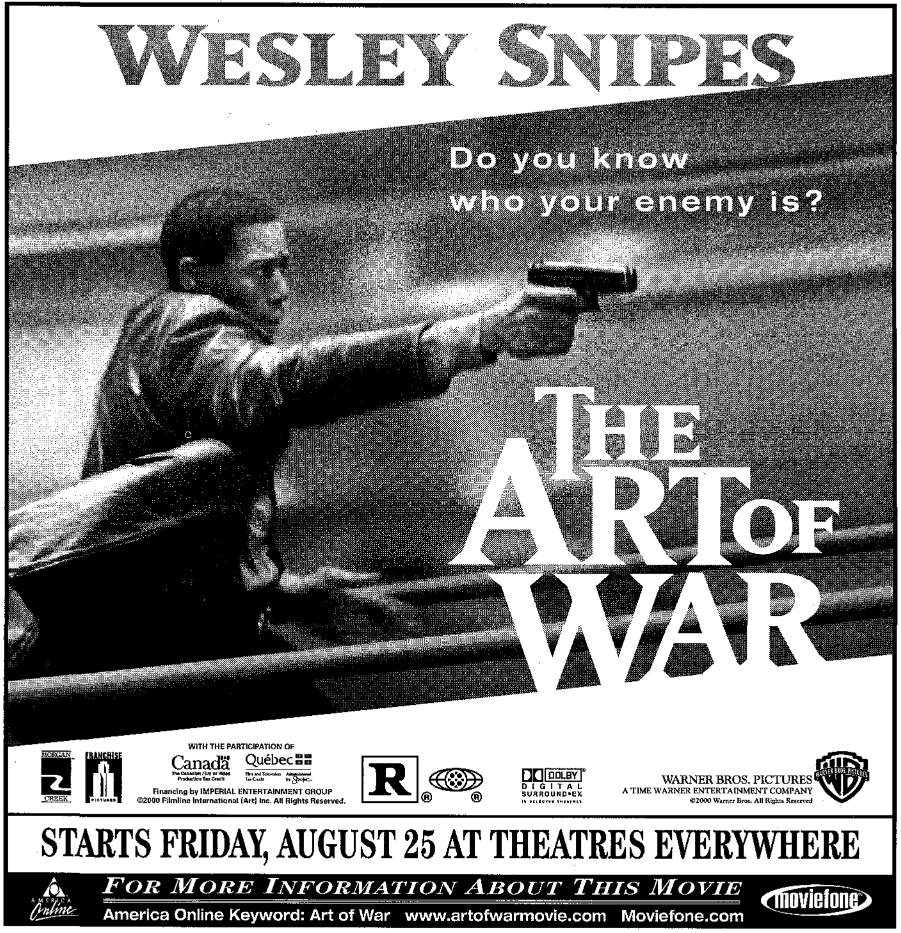
Mission: Impossible 2—Tom Cruise is back in this James Bond–ish sequel with mythic overtones courtesy of director John Woo. The mythologizing, the slo-mo ceremoniousness of the action scenes, the hero/villain dualisms, the flutterings of doves isn't really supported by the mostly standard-issue thriller-movie tropes. Cruise is pretty much the whole show, and he's all business. The humorlessness of the enterprise, and of his performance, is wearing. Thandie Newton co-stars as the love interest, and she's touching without having much more to do than your average Bond Girl. (Rainer; 6/5/00) (2 hrs., 6 mins.; PG-13) *Kaufman Astoria Cinema.*

★**Nutty Professor 2: The Klumps**—Eddie Murphy once again divides himself up into an entire family, and he gives an extraordinarily rich performance in what is otherwise a gross out teen-pic. His ripening artistry deserves a better movie. (Rainer; 8/14/00) (2 hrs.; PG-13) *UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews Coronet; Loews Orpheum 7; Loews 84th Street; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Canarsie; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club.*

The Original Kings of Comedy—Spike Lee takes a swing at the stand-up-comedy concert genre, documenting the talents of Steve Harvey, D. L. Hughley, Bernie Mac, and Cedric the Entertainer. (2 hrs. 12 mins.; R) *Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews Village; Clearview's First & 62nd St.; Loews Orpheum 7; Loews 84th Street; Bay Plaza; UA Crossbay; UA Movies at Staten Island; Whitestone.*

The Patriot—Mel Gibson is the widowed Colonial patriarch who at first opposes fighting the British and then practically becomes a Revolutionary War ninja in this melodramatic battle epic that, in tone, at times resembles a cross between *Little House on the Prairie* and *Gladiator*. The plotting is basic: Someone is killed, then revenged, followed by more killing and more revenging. It works fitfully, but turning the anthem of American liberty into a battleground fit for a Sega computer game is a bit much. The British in this film come across about as bad as they ever have, while the French, usually a bunch of Pepe Le Pews in our movies, are the good guys. (Rainer; 7/10/00) (2 hrs. 40 mins.; R) *UA Union Square; Kaufman Astoria Cinema; Kew Gardens Cinemas.*

The Perfect Storm—Wolfgang Petersen's epic based on the Sebastian Junger nonfiction best-seller has an impressive assortment of computer-generated waves and lots of men yelling to be heard above the sound of those waves. George Clooney plays the skipper of a swordfishing ship that heads out from Gloucester into perhaps the worst nau-



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Premieres
Romeo's Still Bleeding

Not all star-crossed lovers hail from Verona. In *Solomon & Gaenor,* nominated for Best Foreign Language Film at this year's Academy Awards, a young Orthodox Jewish boy (Ioan Gruffudd, pictured) and a miner's daughter (Nia Roberts) attempt to have a passionate love affair in 1911 Wales. Facing racial and religious oppression, the two start meeting secretly, which only ends up intensifying their passion. Then, of course, they get caught. . . . Opens August 25.

tical storm ever recorded. His thin dark beard goes grayish as the waves hit. Except as spectacle, the film isn't much. The mythic-heroic stuff lacks an undercurrent, and you keep asking yourself why these men are risking so much when there's an easy way out. Mark Wahlberg, Diane Lane, and John C. Reilly co-star. (Rainer; 7/10/00) (2 hrs. 10 mins.; PG-13) *Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Clearview's Cobble Hill; Kaufman Astoria Cinema.*

Place Vendôme—See Rainer, page 137. (1 hr. 37 mins.; NR) *Paris Theatre.*

Psycho Beach Party—Charles Busch stars in and co-wrote this satire about a 16-year-old beach babe (Lauren Abrose) who suffers from multiple-personality disorder and might be a cold-blooded killer. (1 hr. 25 mins.; NR) *Quad Cinema.*

The Replacements—See Rainer, page 137. (2 hrs.; PG-13) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews New York Twin; Loews 84th Street; New Coliseum; Nova; Bay Plaza; Whitestone; Linden Boulevard Multiplex; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Canarsie; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; Plaza; UA Crossbay II; UA Movieworld; Atrium; UA Movies at Staten Island.*

RiFiFi—All but unseen since its 1955 release, Jules Dassin's triumphantly amoral crime thriller boasts, among other things, a 30-minute robbery scene sans music or dialogue. (1 hr. 58 mins.; NR) *Lincoln Plaza Cinemas.*

Saving Grace—Brenda Blethyn stars as Grace, a dottering old widow who, faced with a huge debt and the possibility of losing her house, comes up with a scheme to transform her garden into a veritable hemp highway. (1 hr. 33 mins.; R) *CC Angelika Film Center; Clearview's Chelsea; CC Cinemas 1, 2, 3; UA East; Sony Lincoln Square; BAM Rose Cinemas; Pavilion; UA Movies at Staten Island.*

Scary Movie—A half-baked satire of modern teen splatter flicks from Keenan Ivory Wayans. (1 hr. 28 mins.; R) *UA Union Square; Clearview's Chelsea West; Loews 42nd Street E Walk; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; Cinemart; Kaufman Astoria Cinema; UA Movies at Staten Island.*

Shower—This bittersweet examination of Chinese culture takes place in a public bathhouse about to be closed down by a young entrepreneur. (1 hr., 32 mins.; PG-13) *Lincoln Plaza Cinemas; Kew Gardens Cinemas.*

Space Cowboys—Clint Eastwood stars in and directs this over-the-hill-gang buddyfest starring himself, James Garner, Tommy Lee Jones, and Donald Sutherland as ex–Air Force pilots who, 40 years after they were screwed by NASA, finally get their shot on a space mission. (They have to fix a Russian satellite!) It's genial at times, but the movie-star cronyism gets in the way of your enjoyment, and there's no bliss in this film's view of outer space. The old astronauts might as well be day laborers at the planetarium. (Rainer; 8/14/00) (2 hrs.; PG-13) *UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Loews Coronet; Loews Orpheum 7; Clearview's Metro Cinema; Sony Lincoln Square; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; Atrium; UA Hylan Plaza; UA Movies at Staten Island.*

Steal This Movie!—See Rainer, page 137. (1 hr. 47 mins. ; R) *UA Union Square.*

★**Sunshine**—Istvan Szábó's highly uneven, sprawling yet schematic epic encompasses three generations of a Jewish Hungarian family, as well as most of the political horrors of the twentieth century. Szábó's movies, most famously *Mephisto* and *Colonel Redl,* are all about the bloody confluence of politics and matters of the heart. He's fascinated by the fatalism of history and by the ways in which people fight the inevitability of their fate. His new film carries on these themes on an even broader canvas, but often he seems to be inflating the usual recriminations and capitulations of a family by placing it against the Holocaust and the gulags. Ralph Fiennes plays three separate roles, but he's too refined, too Dirk Bogarde–ish, to hold this behemoth of a movie together. (Rainer; 6/19/00) (3 hrs.; NR) *CC Murray Hill Cinemas; Clearview's First & 62nd St.; Kew Gardens Cinemas; North Shore Towers.*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the theaters where the film is playing.

The Tao of Steve—In Jenniphr Goodman's directorial debut, Donal Logue plays Dex, a way-overweight rogue who still manages to be lucky with the ladies despite his size-44 jeans. Greer Goodman plays Syd, the one woman who's seemingly insusceptible to his charms. (1 hr. 30 mins.; R) *CC Angelika Film Center; Lincoln Plaza Cinemas.*

Up at the Villa—Enervated adaptation of the Somerset Maugham novella about murder and romance, set in Fascist Tuscany and starring Sean Penn and Kristin Scott Thomas as unlikely conspirators. (Rainer; 5/15/00) (1 hr. 55 mins.; PG-13) *CO Worldwide Cinemas; Clearview's Cobble Hill.*

The Virgin Suicides—The material—five suburban adolescent girls kill themselves off, poetically, inexplicably—is perhaps too woozy for the rueful, mythological treatment it gets here, but debut director Sofia Coppola has a fine, fresh eye and a way with actors, among them Kirsten Dunst, James Woods, and Kathleen Turner. (Rainer; 5/1/00) (1 hr. 37 mins.; R) *CC Village East.*

★**What Lies Beneath**—Crude scare-picture pulp done up in big-movie-star trappings. Michelle Pfeiffer plays a woman who believes the inherited Vermont home she shares with her scientist husband (Harrison Ford) is spook-infested. The director Robert Zemeckis draws on a whole stable of woman-in-peril warhorses, from *Gaslight* to *Wait Until Dark*; he lifts from Hitchock and *Fatal Attraction* and much more. The results are effective without being very interesting: It is not such a great achievement, in the end, to make audiences jump on cue; even the teen horror cheapies are pretty adept at it, if nothing else. But Michelle Pfeiffer's performance is something to see. Terror seems to turn her wraithlike. (Rainer; 7/24/00) (2 hrs. 25 mins.; PG-13) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews Astor Plaza; Loews New York Twin; Loews Orpheum 7; Clearview's Olympia; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; Atrium; UA Hylan Plaza; UA Movies at Staten Island.*

Wonderland—Michael Winterbottom puts a lot of kitchen-sink realism to work on a rather shopworn multi-story scenario about all the lonely people looking for love in the big city, in this case South London. Gina McKee and Shirley Henderson put some spice in the gruel. (Rainer; 8/7/00) (1 hr. 49 mins.; R) *CC Village East; CC Eastside Playhouse.*

★**X-Men**—Bryan Singer's cinematic transciption of the Marvel Comic mainstay has intermittent, balled-up power. It's a rarity, a comic-book-derived movie with a satisfying visual style and protagonists you want to watch. The X-Men include Wolverine (Hugh Jackman), Rogue (Anna Paquin), Cyclops (James Marsden), and their fearless leader Professor Xavier (Patrick Stewart), while their supermutant antagonists include Ian McKellan's Magneto and Toad (Ray Park), who can flick his twelve-foot tongue like it was a lasso. Adolescents, and probably not a few adults, will appreciate the film's celebration of being different. We're not dorks, after all—we're the next stage in evolution. (Rainer; 7/24/00) (2 hrs.; PG-13) *CC Village East; CC Murray Hill Cinemas; Clearview's Chelsea West; Clearview's Ziegfeld; Clearview's Park and 86th St.; UA Gemini; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Ridgewood; UA Marboro; Kaufman Astoria Cinema; UA Movies at Bayside; UA Movies at Staten Island; YWCA Cine-Club.*

Manhattan

Below 14th Street

Art Greenwich Twin—97–101 Greenwich Ave. (212-929-3350) *Gladiator; Shanghai Noon.*

CC Angelika Film Center—18 W. Houston St. (212-995-2000) *Cecil B. Demented; Chuck & Buck; The Girl on the Bridge; The Opportunists; Saving Grace; The Tao of Steve.*

CC Village East—189 Second Ave. (212-529-6799) *But I'm a Cheerleader; Butterfly; The Cell; The Virgin Suicides; Wonderland; X-Men.*

Cinema Village—22 E. 12th St. (212-924-3363) *Alice and Martin; The Tic Code; Time Regained.*

Clearview's Waverly—323 Sixth Ave. (777-FILM#603) *Autumn in New York; Blood Simple.*

Photograph by Adrian Rogers.

Film Forum—209 W. Houston St. (212-727-8110) *Gimme Shelter; The Ballad of Ramblin' Jack.* (See also "Museums, Societies, Etc.")

Loews Village—66 Third Ave. (50-LOEWS#952) *Bless the Child; Godzilla 2000; Hollow Man; The Kings of Comedy; The Replacements; What Lies Beneath.*

Quad Cinema—34 W. 13th St. (212-255-8800) *Aimée & Jaguar; The Eyes of Tammy Faye; I'm the One That I Want; Psycho Beach Party.*

The Screening Room—54 Varick St. (212-334-2100) *Benjamin Smoke; Claire Dolan; Croupier.* (See also "Museums, Societies, Etc.")

UA Union Square—13th St. and Broadway (212-253-2225) *Autumn in New York; Chicken Run; Coyote Ugly; Jesus' Son; Me, Myself & Irene; Nutty Professor 2: The Klumps; The Patriot; Ran; Scary Movie; Space Cowboys; Steal This Movie!; Thomas and the Magic Railroad.*

14th–41st Streets

CC Murray Hill Cinemas—160 E. 34th St. (212-689-6548) *Butterfly; Chicken Run; Gladiator; Sunshine; X-Men.*

Clearview's Chelsea—260 W. 23rd St. (777-FILM#597) *Autumn in New York; Cecil B. Demented; The Cell; Nutty Professor 2: The Klumps; Saving Grace; Space Cowboys.*

Clearview's Chelsea West—333 W. 23rd St. (777-FILM#614) *Scary Movie; X-Men.*

Loews 19th St. East—890 Broadway, at 19th St. (50-LOEWS#858) *Bless the Child; Godzilla 2000; Hollow Man; The Original Kings of Comedy; The Replacements; What Lies Beneath.*

Loews Kips Bay Theatre—570 Second Ave. (505-6397#558) *Autumn in New York; Bless the Child; The Cell; Coyote Ugly; Godzilla 2000; Hollow Man; Nutty Professor 2: The Klumps; The Original Kings of Comedy; The Perfect Storm; The Replacements; Space Cowboys; What Lies Beneath.*

42nd–60th Streets

CC Cinemas 1, 2, 3—1001 Third Ave., at 60th St. (212-753-6022) *The Cell; Saving Grace.*

CC Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) *Butterfly.*

CC Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) *Wonderland.*

CC Sutton—205 E. 57th St. (212-759-1411) *Coyote Ugly; East Is East.*

Clearview's 59th Street East—239 E. 59th St. (777-FILM#615) *Blood Simple; Thomas and the Magic Railroad.*

Clearview's Ziegfeld—141 W. 54th St. (777-FILM#602) *X-Men.*

CO Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *American Psycho; Big Momma's House; Boys and Girls; Frequency; Road Trip; Up at the Villa.*

Loews 42nd Street E Walk—42nd Street at Eighth Ave. (50-LOEWS#572) *The Cell; Coyote Ugly; Godzilla 2000; Nutty Professor 2: The Klumps; The Original Kings of Comedy; The Perfect Storm; The Replacements; Scary Movie.*

Loews Astor Plaza—44th St. bet. Broadway and Eighth Ave. (50-LOEWS#699) *What Lies Beneath.*

Loews Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Nutty Professor 2: The Klumps; Space Cowboys.*

Loews State—1540 Broadway, bet. 45th and 46th Sts. (50-LOEWS#901) *But I'm a Cheerleader; High Fidelity; Loser; Shanghai Noon; Small Time Crooks.*

Paris Theatre—4 W. 58th St. (212-688-3800) *Place Vendôme.*

61st Street and Above, East Side

CC 86th St. East—210 E. 86th St. (777-FILM#763) *Coyote Ugly; Disney's The Kid; Godzilla 2000; The Replacements.*

Clearview's Beekman—1254 Second Ave., bet. 65th and 66th Sts. (777-FILM#606) *Autumn in New York.*

Clearview's First & 62nd St.—400 E. 62nd St. (777-FILM#957) *Croupier; Girl on the Bridge; Gladiator; The Opportunists; The Original Kings of Comedy; The Perfect Storm; Sunshine.*

Clearview's Park and 86th St.—125 E. 86th St. (777-FILM#604) *Autumn in New York; X-Men.*

Loews 72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (50-LOEWS#704) *Bless the Child.*

Loews New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (50-LOEWS#698) *The Replacements; What Lies Beneath.*

Loews Orpheum 7—1538 Third Ave., at 86th St. (50-LOEWS#964) *Bless the Child; The Cell; Hollow Man; Nutty Professor 2: The Klumps; The Original Kings of Comedy; Space Cowboys; What Lies Beneath.*

UA East—1629 First Ave., at 85th St. (212-249-5100) *Saving Grace.*

UA Gemini—1210 Second Ave., at 64th St. (212-832-1670) *Godzilla 2000; Hollow Man; X-Men.*

61st Street and Above, West Side

Clearview's 62nd and Broadway—1871 Broadway, at 62nd St. (777-FILM#864) *Chuck & Buck.*

Clearview's Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) *Hollow Man; Space Cowboys.*

Clearview's Olympia—2770 Broadway, bet. 106th and 107th Sts. (777-FILM#613) *The Cell; What Lies Beneath.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) *Alice and Martin; An Affair of Love; Croupier; RiFiFi; Shower; The Tao of Steve; The Wind Will Carry Us.*

Loews 84th Street—2310 Broadway, at 84th St. (50-LOEWS#701) *Godzilla 2000; Hollow Man; Nutty Professor 2: The Klumps; The Original Kings of Comedy; The Replacements.*

New Coliseum—701 W. 181st St. (212-740-1545) *Bless The Child; Hollow Man; Nutty Professor 2: The Klumps; The Replacements.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) *Bless the Child; Hollow Man; Nutty Professor 2: The Klumps; The Replacements.*

Sony Lincoln Square—1998 Broadway, at 68th St. (50-LOEWS#638) *Autumn in New York; Bless the Child; Cecil B. Demented; The Cell; Chicken Run; Coyote Ugly; Saving Grace; Space Cowboys; What Lies Beneath.*

Bronx

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (777-FILM#833) *Autumn in New York; Bless the Child; The Cell; Coyote Ugly; Hollow Man; Nutty Professor 2: The Klumps; The Original Kings of Comedy; The Replacements; Scary Movie; What Lies Beneath; X-Men.*

Concourse Plaza—214 E. 161th St. (718-588-8800) *Coyote Ugly; Hollow Man; Nutty Professor 2: The Klumps; Pokémon The Movie 2000; Scary Movie; Thomas and the Magic Railroad; What Lies Beneath; X-Men.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) *Autumn in New York; Bless the Child; The Cell; Godzilla 2000; Hollow Man; Nutty Professor 2: The Klumps; The Original Kings of Comedy; Pokémon The Movie 2000; The Replacements; Scary Movie; What Lies Beneath; X-Men.*

Brooklyn

BAM Rose Cinemas—30 Lafayette Ave. (718-623-2770) *But I'm a Cheerleader; Croupier; Girl on the Bridge; Saving Grace.* (See also "Museums, Societies, Etc.")

Brooklyn Heights—70 Henry St. (718-596-7070) *Call theater for showtimes.*

Clearview's Cobble Hill—265 Court St. (718-596-9113) *The Adventures of Rocky and Bullwinkle; Disney's The Kid; The Perfect Storm; Scary Movie; Up at the Villa.*

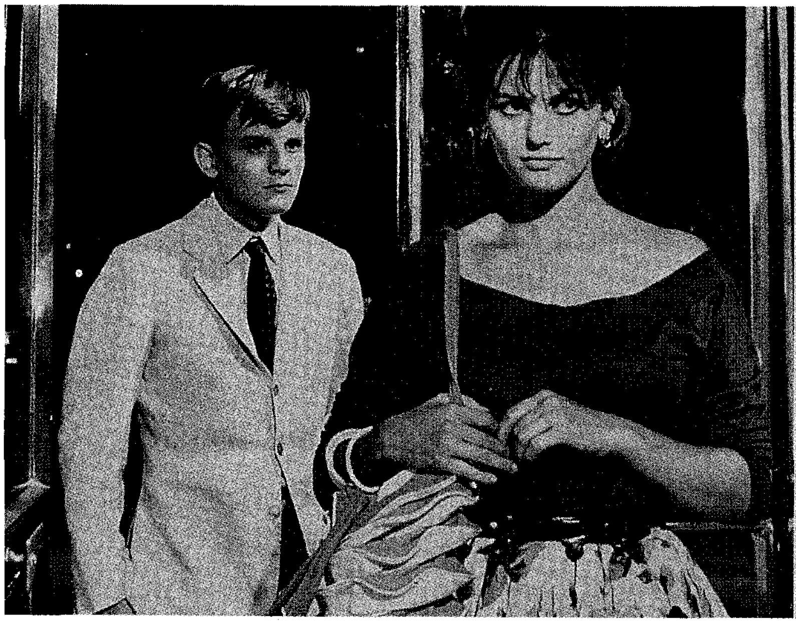
CO Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Call theater for showtimes.*

CO Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Call theater for showtimes.*

CO Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Call theater for showtimes.*

CO Kingsway—946 Kings Hwy., at Coney Island Ave. (777-FILM#577) *Call theater for showtimes.*

Kent Triplex—Coney Island Ave. at Ave. H (718-338-3371) *Bless the Child; Hollow Man; Nutty Professor 2: The Klumps.*



Photograph courtesy of the Film Society of Lincoln Center.

Festivals

The Un-Fellini

Unless you're fluent in Italian, you'll have a hard time finding info on the Internet about filmmaker Valerio Zurlini. Unknown to all but the most stalwart film buffs, Zurlini's film career spanned more than twenty years, during which he produced several shining examples of postwar Italian cinema, among them 'The Girl With the Suitcase,' the tale of a nightclub singer (Claudia Cardinale, pictured) who, after being betrayed by a rich young man, goes for his 16-year-old brother (Jacques Perrin, left). Starting August 25, the Film Society of Lincoln Center presents the aptly titled "A Quiet Storm: The Cinema of Valerio Zurlini."

Opening

Whine Romance

Cynical-romantic-comedy alert! In *Love & Sex*, Kate (Famke Janssen, pictured) is a jaded twentysomething who's *totally* over dating—it just seems like all the guys she meets are so *flaky* and *bizarre.* But then Adam (Jon Favreau), that ex-boyfriend who was so kinky, funny, and responsive, re-enters her life. Hmmm . . . maybe they should take another crack at it? Although neither Helen Fielding nor Candace Bushnell had a thing to do with the screenplay, we're sure the screenwriter had several dog-eared copies of their novels hidden in a drawer somewhere. Begins August 25.

Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (718-277-0303) *Bless the Child; Chicken Run; Coyote Ugly; Hollow Man; Nutty Professor 2: The Klumps; Pokémon The Movie 2000; The Replacements; Scary Movie; Space Cowboys; Thomas and the Magic Railroad; What Lies Beneath; X-Men.*

Pavilion—188 Prospect Park West (718-369-0838) *Autumn in New York; Bless the Child; The Cell; Coyote Ugly; Godzilla 2000; Hollow Man; Nutty Professor 2: The Klumps; Pokémon The Movie 2000; Saving Grace; Space Cowboys; Thomas and the Magic Railroad; What Lies Beneath.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) *Autumn in New York; Bless the Child; Hollow Man; The Replacements; X-Men.*

UA Marboro—6817 Bay Pkwy., at 69th St. (718-232-4000) *Godzilla 2000; Hollow Man; The Replacements; X-Men.*

UA Movies at Sheepshead Bay—3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) *Autumn in New York; Bless the Child; The Cell; Coyote Ugly; Hollow Man; Nutty Professor 2: The Klumps; The Replacements; Space Cowboys; What Lies Beneath.*

Queens

Canarsie—9310 Ave. L, at E. 93rd St. (718-251-0700) *Hollow Man; Nutty Professor 2: The Klumps; The Replacements.*

Centre Sunnyside—42-17 Queens Blvd. (718-361-6869) *Bless the Child; Hollow Man; Nutty Professor 2: The Klumps; The Replacements; Space Cowboys.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) *Butterfly; Coyote Ugly; Hollow Man; Scary Movie.*

CO Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Call theater for showtimes.*

CO Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM#619) *Call theater for showtimes.*

College Point Multiplex—28-55 Ulmer St., Whitestone (718-886-4900) *Autumn in New York; Bless the Child; The Cell; Godzilla 2000; Hollow Man; Nutty Professor 2: The Klumps; The Original Kings of Comedy; The Perfect Storm; Pokémon The Movie 2000; Scary Movie; Space Cowboys; What Lies Beneath; X-Men.*

Jackson Triplex—82nd St. at Roosevelt Ave. (718-478-6777) *Bless the Child; Nutty Professor 2: The Klumps; The Replacements.*

Kaufman Astoria Cinema—38th St. at 35th Ave. (718-786-2020) *The In Crowd; Kunwara; Mission: Impossible 2; The Patriot; The Perfect Storm; Scary Movie; What Lies Beneath; X-Men; X-Men.*

Kew Gardens Cinemas—81-05 Lefferts Blvd. (718-441-9835) *Bless the Child; Chicken Run; Gladiator; I'm the One That I Want; The Patriot; Pokémon The Movie 2000; Shower; Sunshine.*

Main Street Cinemas—72-66 Main St. (718-263-4828) *The Adventures of Rocky and Bullwinkle; Bless the Child; Coyote Ugly; Hollow Man; Nutty Professor 2: The Klumps; Pokémon The Movie 2000; The Replacements; Space Cowboys; Thomas and the Magic Railroad; What Lies Beneath.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (718-229-7702) *Sunshine.*

Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) *Autumn in New York; The Replacements.*

Sony Bay Terrace—211-01 26th Ave., at Bell Blvd., Bayside (777-FILM#712) *Call theater for showtimes.*

Sony Elmwood—57-02 Hoffman Dr., Elmhurst (777-FILM#733) *Call theater for showtimes.*

UA Astoria—28-60 Steinway St. (718-726-1279) *Autumn in New York; Bless the Child; Godzilla 2000; Hollow Man; Pokémon The Movie 2000.*

UA Brandon Cinema—70-20 Austin St., Forest Hills (718-544-1020) *Autumn in New York; Saving Grace.*

UA Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) *Bless the Child; Hollow Man; The Kings of Comedy.*

UA Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) *Autumn in New York; The Cell; Godzilla 2000; Nutty Professor 2: The Klumps; Pokémon The Movie 2000; The Replacements; What Lies Beneath.*

UA Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) *The Cell; Godzilla 2000; Nutty Professor 2: The Klumps; The Replacements; Space Cowboys; Thomas and the Magic Railroad; What Lies Beneath; X-Men.*

UA Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (718-225-7711) *Bless the Child; Hollow Man; Nutty Professor 2: The Klumps; X-Men.*

UA Movieworld—242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) *Autumn in New York; Bless the Child; The Cell; Hollow Man; Nutty Professor 2: The Klumps; The Replacements.*

Staten Island

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) *Autumn in New York; Bless the Child; Coyote Ugly; Godzilla 2000; Hollow Man; Nutty Professor 2: The Klumps; The Replacements; Space Cowboys; Thomas and the Magic Railroad; What Lies Beneath.*

UA Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) *Bless the Child; Hollow Man; Nutty Professor 2: The Klumps; Space Cowboys; What Lies Beneath.*

UA Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) *Autumn in New York; The Cell; Coyote Ugly; Godzilla 2000; Hollow Man; The Kings of Comedy; Nutty Professor 2: The Klumps; The Replacements; Saving Grace; Scary Movie; Space Cowboys; Thomas and the Magic Railroad; What Lies Beneath; X-Men.*

Museums, Societies, Etc.

American Museum of the Moving Image—Through 9/3: "Behind the Mirror: American Films in the 1950's." 8/27: *The Man With the Golden Arm* (1955); *Anatomy of a Murder* (1959). 8/28: *A Face in the Crowd* (1957); *Will Success Spoil Rock Hunter?* (1957). "Repertory Nights: New Prints of Classic Movies." 8/26–8/27: *Rashomon* (1951). 36-01 35th Ave., Astoria, Queens (718-784-0077). Tickets, $4.50–$8.50. Members and children under 4, free.

BAM Rose Cinemas—8/24–8/25: *Montenegro* (1981); *Sweet Movie* (1974). 8/27: *The Sacrifice (Offret)* (1986). 8/28: *Cruel Story of Youth* (1960). 30 Lafayette Ave., Brooklyn (718-623-2770).

Film Forum—Through 9/14: "The Golden Age of the Foreign Film." 8/22: *Diabolique* (1955); *Eyes Without a Face* (1959). 8/23: *L'Avventura* (1960); *Red Desert* (1964). 8/24: *Rashomon* (1950); *Yojimbo* (1961). 8/25–8/26: *The Bicycle Thief* (1947); *Umberto D.* (1952). 8/27: *Pather Panchali* (1955); *Aparajito* (1956). 8/28: *Diary of a Country Priest* (1950); *A Man Escaped* (1956). 209 W. Houston St. (212-727-8110); $9.

Film Society of Lincoln Center (The Walter Reade Theater)—Through 8/24: "Tenth Anniversary Tribute: Milestone Film & Video." 8/22: *Woman Without Love (Una Mujer Sin Amor)* (1951). 8/23: *Tabu* (1921–31). 8/24: *Why Has Bodhi-Dharma Left for the East?* (1989); *Maborosi* (1995). Beginning 8/25: *The Girls of Sanfrediano (Le Ragazze di Sanfrediano)* (1954); *Violent Summer (Estate Violenta)* (1959). 8/26: *Family Diary (Cronaca Familiare)* (1962); *The Girl With the Suitcase (La Ragazza con la Valigia)* (1961); *Violent Summer.* 8/27: *The Girls of Sanfrediano*; *The Girl With the Suitcase.* 65 W. 65th St., plaza level (212-875-5600); $8.50, $5 members, $4.50 seniors, $3 "Movies for Kids."

Museum of Modern Art—8/22: *Notorious* (1946); *The Last Stop (Ostatni etap)* (1948). 8/23: *The Best Years of Our Lives* (1946); *Monsieur Verdoux* (1947). 8/25: *The Last Stop*; *Three Strange Loves (Torst)* (1949); *Utamaro and His Five Women (O Meguru Gonin No Onna)* (1946). 8/26: *The Best Years of Our Lives*; *Utamaro and His Five Women.* 8/27: *Notorious*; *Three Strange Loves.* 8/28: *Monsieur Verdoux*; *The Storm Within (Les Parents Terribles)* (1948). 11 W. 53rd St. (212-708-9480); free with $10 admission, $6.50 students and seniors, no admission fee for children 16 and under when accompanied by an adult.

The Screening Room—"Midnight Blaxploitation Film Series." 8/25–8/26: *Shaft* (1971). "Weekend Classics." 8/27: *Breakfast at Tiffany's* (1961); *Willy Wonka and the Chocolate Factory* (1971). 54 Varick St. (212-334-2100); $9 ($6 for Sunday-brunch patrons).

Two Boots Pioneer Theater—8/22–8/24: *East Is East* (1999); *The Filth and the Fury* (2000); *Grass* (1999); *Water Drops on Burning Rocks* (1999). 155 E. 3rd St. (212-254-3300); $9, $6 seniors.

Photograph by Cass Baird.

theater

Imperfect Chemistry . . . David Fuller . . . Irish Rep

Broadway

Previews and Openings

Aida—The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. Directed by Robert Falls with a book by Linda Woolverton and David Henry Hwang. Sets and costumes by Bob Crowley. $25–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).*

Annie Get Your Gun—Bernadette Peters plays Annie Oakley, the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover, Frank Butler (played by Tom Wopat), in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. $35–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).*

Beauty and the Beast—Disney's beast is back (no, not the mouse). $25–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).*

Cabaret—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. The supporting cast delivers staunchly. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Lea Thompson. $25–$90. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened: 3/19/98. *Studio 54, 254 W. 54th St. (212-239-6200).*

Cats—Just a few lives left. $40–$75. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 10/7/82. Through 9/10. *Winter Garden Theater, 1634 Broadway, at 50th St. (212-239-6200).*

Chicago—It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) Now featuring Vicki Lewis and Charlotte D'Amboise $20–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/14/96. *Shubert, 225 W. 44th St. (212-239-6200).*

Onstage

Hades and Gentlemen . . .

At the Irish Repertory, a distinguished cast (Fritz Weaver, Celeste Holm, Donal Donnelly, and James A. Stephens) is performing a staged reading of 'Don Juan in Hell,' the third-act dream sequence often excised from productions of Shaw's 'Man and Superman,' in which the legendary libertine is confronted by a former lover and a man he once killed. Through September 17. (See "Off Broadway.")

Photograph by Carol Rosegg.

Contact—This is billed as "a dance play by Susan Stroman and John Weidman," with what little there is of a play mostly by Weidman and the variety and plenitude of the dancing all Stroman. Its two shorter pieces and concluding longer one are of uneven merit but never without interest. Boyd Gaines, a delightful actor and inspired amateur dancer, performs with aplomb. Backed up by a terrific ensemble, Deborah Yates triumphs as the girl in yellow; as dancer, actress, woman, she is every man's dream and headed for a manifest career. (Simon: 10/25/99.) $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).*

Copenhagen—A major hit in London, Michael Frayn's heady play about what might have happened when German physicist Werner Heisenberg visited Niels Bohr in 1941 stars Philip Bosco, Blair Brown, and Michael Cumpsty. $40–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Royale Theatre, 242 W. 45th St. (212-239-6200).*

Dirty Blonde—Brash actress-author Claudia Shear stars in her new play about two Gotham singles who meet at the grave of Mae West, sampling delicious vignettes from the life of the woman who said, "I'm no angel, but I've spread my wings a bit." $55–$65. Tues.–Sat. at 8, Sat. and Wed. at 2, Sun. at 3. *Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).*

Fosse—A tribute to the late choreographer-director. $65–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Broadhurst Theatre, 235 W. 44th St. (212-239-6200).*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. $45–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/28/97. *Plymouth Theatre, 236 W. 45th St. (212-239-6200).*

Jesus Christ Superstar—Yeah, he's the Messiah, but what he really wants to do is sing in Tim Rice and Andrew Lloyd Webber's musical. $26–$81. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 9/3. *Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).*

Kiss Me, Kate—With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this gem since its 1948 Broadway premiere. Now Brian Stokes Mitchell and Marin Mazzie interpret Cole Porter's feuding couple—two actors who play the Shrew's Kate and Petruchio in a play-within-the-musical. $25–$80. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Martin Beck Theatre, 302 W. 45th St. (212-239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (212-239-6200).*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical.* (Simon: 12/1/97.) $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/13/97. *New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).*

The Man Who Came to Dinner—One of the American theater's funniest farces, this play is much funnier than the same Kaufman and Hart's *You Can't Take It With You,* because it is less good-natured, and amiableness is not what farce is about. The Roundabout Theatre Company has bravely inaugurated its new home, the American Airlines Theatre, with this capital farce, and in Nathan Lane they have found the right man for a risky role. The character is semi-Lane, semi-lion, and the actor nicely adds the bitchy fierceness to his customary campiness. There is not a weak link in the large cast. William Ivey Long's costumes, Paul Gallo's lighting, and especially Tony Walton's set that cunningly mirrors the auditorium's somewhat faded splendor are no less on the mark. (Simon: 8/7/00.)$50–$65. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 10/1. *American Airlines Theatre, 227 W. 42nd St. (212-719-1300).*

Miss Saigon—A big helicopter stars in this adaptation of Puccini's *Madama Butterfly.* $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. Through 12/31. *Broadway Theater, 1681 Broadway, at 53rd St. (212-239-6200).*

The Music Man—Back in 1957, Meredith Willson's *The Music Man* made a star out of Robert Preston; the current revival should do the same for Rebecca Luker. As she has steadily demonstrated, she is blessed with the voice, the looks, and the acting talent of a musical-comedy diva. As Marian Paroo, the librarian of River City, Iowa, who goes from tight-lipped spinster to glowing inamorata in this happy show, Miss Luker gives a performance as detailed, nuanced, and cherishable as ever turned a performer into a legend. Susan Stroman's production has other assets as well, but Craig Bierko, the incumbent Harold Hill, gives an impersonation of Preston rather than a performance. (Simon: 5/8/00.) $40–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).*

The Phantom of the Opera—Andrew Lloyd Webber's blockbuster. $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (212-239-6200).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (212-307-4100).*

Riverdance—This revamped version returns to New York with a more global feel, featuring flamenco and South African vocals, along with Irish singer Brian Kennedy and dancers Pat Roddy and Eileen Martin. $25–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Gershwin Theatre, 222 W. 51st St. (212-307-4100).*

Saturday Night Fever—Flared pants! $35–$85. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. *Minskoff Theatre, 200 W. 45th St. (212-307-4100).*

Swing!—The dance marathon continues. $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *St. James Theatre, 246 W. 44th St. (212-239-6200).*

True West—Josh Brolin and Elias Koteas, replacing Philip Seymour Hoffman and John C. Reilly, smash typewriters and burn toast as Sam Shepard's dysfunctional brothers. Matthew Warchus (*Art*) directs. $65–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Circle-in-the-Square Theatre, W. 50th St., West of Broadway (212-239-6200).*

Off Broadway

Previews and Openings

Imperfect Chemistry—A new musical comedy. $50. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. In previews for an 8/24 opening. *Minetta Lane Theatre, 18 Minetta Lane (212-307-4100).*

The Soul of an Intruder—Steve Braunstein's play about a woman involved in a perplexing love triangle returns after a successful 1995 run. $20–$30. Mon.–Sat. at 8, Wed. at 2. In previews for an 8/22 opening. Through 9/30. *Theatre 3, 311 W. 43rd St. (212-279-4200).*

Street of Blood—As part of the Henson International Festival of Puppet Theatre, the NYTW presents a "prairie gothic epic" about Hollywood, vampires, homophobia, and karaoke by Ronnie Burkett, one of Canada's premiere puppeteers. $45. Tues.–Sat. at 8, Sun. at 3. Previews begin 8/25 for a 9/7 opening. *New York Theatre Workshop, 79 E. 4th St. (212-460-5475).*

Summer Play Party—Eight professional productions of plays by the New York City high-school students Kamar Anderson, Cameron Crump, Claudia De La Cruz, Angel Flete, Jeremy Martinez, Vilma Marte, Esther Sapan, and Danielle Wells. $5 suggested donation. Call for schedule. 8/22–8/27.

Now Playing

Anonymous—A novelist who works in advertising is set up with a batty nutritionist and a mafioso in Glen Merzer's new comedy. Directed by Pamela Berlin (*Steel Magnolias, Crossing Delancey*). $40. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *McGinn/Cazale Theater, 2162 Broadway, at 76th St. (212-279-4200).*

Opening

Follicle Follies

In Albert Tapper and James Racheff's new musical comedy 'Imperfect Chemistry,' a cutthroat capitalist cons two high-minded scientists (Ken Barnett and Amanda Watkins, pictured) into searching for a cure for male-pattern baldness. Yes, he's not just president of a hair club for men; he's an evil money-grubber. In previews for an August 24 opening. (See "Off Broadway.")

Photograph by Carol Rosegg.

Avow—Jack Hofsiss (*The Elephant Man*) directs Bill C. Davis's new play about same-sex marriage, an unwed mother, and a priest. $47.50. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. *Century Center, 111 E. 15th St. (212-239-6200).*

Berlin to Broadway with Kurt Weill—A new revue. $45. Mon.–Sat. at 8, Wed. and Sat. at 3. *Triad Theatre, 158 W. 72nd St. (212-279-4200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $45–$55. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (212-254-4370).*

The Countess—Gregory Murphy's costume drama about the love triangle of John Ruskin, his wife, and painter John Everett Millais. $40-$55. Mon.–Sat. at 8, Wed. and Sat. at 2:30. *Lambs Theatre, 130 W. 44th St. (212-997-1780).*

The Crumple Zone—A new comedy by Buddy Thomas about five men during a holiday weekend. $35. Mon., and Wed.–Sat. at 8, Sun. at 3 and 7. Through 9/10. *Rattlestick Theatre, 224 Waverly Place (212-532-8887).*

Cyrano de Bergerac—Fresh from successful productions of *The Comedy of Errors* and book one of *The Iliad,* the Aquila Theatre Company presents Edmond Rostand's nosy classic. $30. Thurs.–Sat. at 8, Sat. at 3, Sun. at 3 and 7. Through 9/17. *Clark Studio, 70 Lincoln Center Plaza (212-279-4200).*

De La Guarda—A show that's part carnival, part rock concert, and almost entirely airborne. Perfect for theatrical thrill-seekers who don't mind breaking a sweat. $37.50–$45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).*

Dinner With Friends—Karen and Gabe, international food writers, are giving a dinner for their friends Beth and Tom, which Tom doesn't attend. It emerges from the heartbroken Beth that her husband has left her for another woman. There is skillful construction here, as well as keen psychological insight. (Simon: 11/22/99.) Winner of the Pulitzer Prize. $30–$55. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. *Variety Arts Theatre, 110 Third Ave. (212-239-6200).*

Don Juan in Hell—The Irish Rep presents a dramatic reading of the third act from Shaw's *Man and Superman.* $30–$35. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 9/17. *Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).*

The Donkey Show—A fantastic, loose disco-musical adaptation of *A Midsummer Night's Dream,* with even looser morals. Very fun. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. *El Flamingo, 547 W. 21st St. (212-307-4100).*

The Fantasticks—The musical perennial that, happily, refuses to go away. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).*

The Flame Keeper—Amos Kamil's new play about a Jewish professor's return to Berlin in 1946 is directed by Charles Goforth. $45. Mon., and Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. *47th Street Theatre, 304 W. 47th St. (212-239-6200).*

for colored girls who have considered suicide/when the rainbow is enuf—The twenty-fifth-anniversary production of Ntozake Shange's work stars Jackée and is directed and choreographed by George Faison (*The Wiz*). $45–$49. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *American Place Theater, 111 W. 46th St. (212-239-6200).*

Forbidden Broadway Cleans Up Its Act—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. Now featuring the disco hit "Stayin' Awake." $49.50. Mon. and Wed.–Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. *Stardust Theatre, Broadway at 51st St. (212-239-6200).*

Fully Committed—For the price of an entrée, Becky Mode serves up all the splendors and miseries of restaurant life prepared to a fare-thee-well. Smartly directed by Nicholas Martin, this play is a day in the life of Sam, the young man and struggling actor who works the reservation phones in a four-star restaurant where table 31 seems to be the ne plus ultra of socio-gastronomic achievement. (Simon: 1/17/00.) $45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. *Cherry Lane Theatre, 38 Commerce St. (212-239-6200).*

High Infidelity—*Falcon Crest* alum Morgan Fairchild and John Davidson star in John Dooley's new comedy about a senator and his wife. $50–$60. Tues.–Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. *Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$55. Mon., Tues., Fri., Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

It Ain't Over 'Til the First Lady Sings—Hailing from that most unfunny city, Washington, D.C., the cornball political-comedy troupe Capitol Steps brings jokes about Hillary, Rudy, etc. to our punchline-starved city. $45. Tues.–Sat. at 8, Wed., Thurs., and Sat. at 2:30. Through 9/2. *Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).*

Jerusalem Syndrome—Comedian Mark Maron riffs on his pilgrimages to Hollywood, a Philip Morris factory, and Israel. $25–$30. Wed.–Sat. at 8. Through 8/26. *Westbeth Theatre Center, 151 Bank St. (212-307-4100).*

Jitney—This is the revised version of August Wilson's first play, the start of what became a ten-part series, still in progress, about African-American lives, one play per decade. Here the seventies are viewed through the goings-on in the office of a gypsy-cab company in the Pittsburgh of 1977. It is so vividly written, acted, and directed (by Marion McClinton, a Wilson specialist) that it keeps you steadily amused, concerned, and moved. All performers are flawless. (Simon: 5/8/00.) $51. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 9/3; transfers 9/10. *Second Stage Theatre, 307 W. 43rd St. (212-246-4422).*

Joe Fearless (A Fan Dance)—*Sports Night* onstage: a rabid fan tracks his b-ball obsession in Liz Tucillo's new play, complete with live action b-ball and former Knick City dancers. $35. Mon.–Fri. at 8, Sat. at 3 and 8. *Atlantic Theater, 336 W. 20th St. (212-239-6200).*

Julius Caesar—To crown Shakespeare in the Park's season, David McCallum plays the regal Caesar. Dennis Boutskiaris, Jamey Sheridan, and Jeffrey Wright round out the cast. Barry Edelstein, who recently helmed *The Misanthrope* and *The Alchemist*, directs. Through 9/3. *Delacorte Theater, Central Park (212-539-8750).*

Kiki & Herb: Playing for Time—The downtown duo open their first open-ended Off Broadway run, after practically reinventing cabaret theater with renditions of crooner classics and slightly less Algonquin tunes by the likes of Patti Smith, Suicidal Tendencies, and Christina Aguilera. $12–$15. Fri.–Sun. at 7:30. *Fez, 380 Lafayette St. (212-533-2680).*

The Laramie Project—The Laramie Project, presented by Moisés Kaufman's Tectonic Theater, is a terrific piece of theater, history, and life in the heartless heartlands, concerning the horrific death of young Matthew Shepard at the hands of two very young Laramie gay-bashers. You will be held in rapt attention by this in-depth examination of just about every aspect of the background and foreground of the event, as seen and heard through the eyes and mouths of numerous witnesses, neighbors, indifferent or impassioned fellow citizens, media persons, family members, direct and indirect participants. Nowadays, when every piece of dreck receives standing ovations, you should not miss a theatrical and human event that deserves standing up for, with applause or, better yet, silently, taking an important lesson profoundly to heart. (Simon: 5/29/00.) $25–$55. Mon. and Wed.–Sat. at 8, Sun. at 3 and 7:30. *Union Square Theatre, 100 E. 17th St. (212-307-4100).*

Late Night Catechism—Maripat Donovan as a parochial-school teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $40. Fri. and Sat. at 8, Sat. and Sun. at 3. *St. Luke's Church, 308 W. 46th St. (212-239-6200).*

Manchild in the Promised Land—A stage adaptation of Claude Brown's classic autobiography, set in 1950's Harlem. $35. Mon. and Wed.–Sat. at 8, Sat. at 2, Sun. at 3. *American Place Theater, 111 W. 46th St. (212-239-6200).*

Murdered by the Mob—Interactive off-line entertainment. $55. Fri. at 7:30, Sat. at 7. *Arno Ristorante, 141 W. 38th St. (800-687-3374).*

Naked Boys Singing—Just like a musical revue, but without pants. $45–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, Sun. at 3. *Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).*

Neil Simon's Hotel Suite—This collection of Neil Simon one-acts set in hotels promises more tiny bars of soap than Broadway has seen in a long while. *Hotel* manager is John Tillinger. Guests include Helen Carey, Randy Graff, Leigh Lawson, and Ron Orbach. $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. Through 9/10. *Gramercy Theatre, 127 E. 23rd St. (212-777-4900).*

Never Swim Alone—Winner of an overall excellence award at last year's Fringe Fest, Daniel MacIvor's bizarre play pits two friends against each other in a thirteen-round verbal boxing match, as a mutual friend acts as referee. $27.50. Wed. and Thurs. at 8, Fri. and Sat. at 8 and 10. Through 9/2. *SoHo Playhouse, 15 Vandam St. (212-239-6200).*

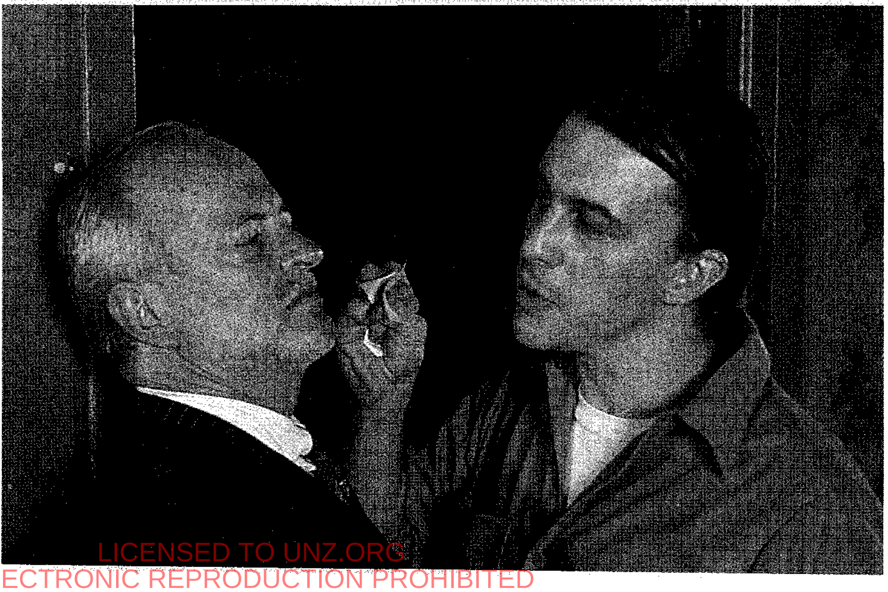
Our Sinatra—Kurt Stamm directs this tribute to Ol' Blue Eyes. $50–$80. Mon.–Wed., Fri. and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 7:30. *Blue Angel Theatre, 323 W. 44th St. (212-239-6200).*

Over the River and Through the Woods—A comedy by Joe DiPietro, author of *I Love You, You're Perfect, Now*

Onstage

Left Foot Forward

Artistic director David Fuller proudly admits that the Jean Cocteau Repertory's last production, the frothy comedy *The Butter and Egg Man,* is "one of the most shallow shows you'll ever see in your life." Which may explain why, to open the Rep's thirtieth-anniversary season, Fuller chose the comparatively blunt 1937 lefty musical *The Cradle Will Rock.* "Entertaining is a noble reason to do a play," explains Fuller, but he clearly has other immediate goals. He says he's wanted to stage Marc Blitzstein's *Cradle* (the subject of Tim Robbins's recent film) ever since 1983, when he toured as a performer in an Acting Company production of the musical directed by John Houseman. "Houseman's production was good for what it was," says Fuller, "and he was coming from the viewpoint of having produced the original—not an insignificant thing. But I didn't want to do a period piece, because I believe that what Blitzstein was trying to do in the thirties is absolutely current today." He explains, "Now that our telephone company, MOMA, and two of our acting unions are on strike, more people feel like they are being taken advantage of by these big companies." Of course, Fuller says, Blitzstein's musical (featuring Craig Smith, left, with Jason Crowl) is also about "the dangers of having to pander to the rich in order to get your art done." On a personal note, Fuller adds, "You see that every day as the head of a nonprofit theater: Half of the income is contributed income." Through October 19. (See "Off–Off Broadway.") Logan Hill



Photograph by Jonathan Slaff.

Change, about four meddling Italian-American grandparents. $49.50. Mon.–Wed., Fri., Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. Through 9/3. *John Houseman Theatre, 450 W. 42nd St. (212-239-6200).*

Spinning Into Butter—Rebecca Gilman's new play is a brave, honest, intelligent, and important play, which mitigates its being only intermittently well-written. It reveals the hypocrisy of various types of whites who claim to be concerned anti-racists—but it ultimately also attacks political correctness. (Simon: 8/7/00.) $50. Mon.–Sat. at 8, Wed. and Sat. at 2. Through 9/16. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave. (212-477-2477).*

Tony 'n' Tina's Wedding—A wedding at *St. Luke's Church, 308 W. 46th St.*, then a reception at *Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. Now starring Domenica Cameron-Scorcese, daughter of Martin. $67.50–$80. Thurs.–Sat. at 7, Sun. at 2. Opened: 2/6/88 *(212-239-6200).*

The Vagina Monologues—Eve Ensler's ode to fannyboos, nappy dugouts, twats, etc., returns for a second coming. What was once Ensler's one-woman show is now performed by trios of actresses. 8/22–9/3: Teri Garr, Sanaa Lathan, and Julianna Marguiles. 9/5–9/24: Ana Gasteyer, Mercedes Ruehl, and Brooke Shields. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

Why We Don't Bomb the Amish—Twenty-one year-old comedienne Casey Fraser riffs on subways, David Koresh, the Amish, and United Nations shindigs. $20. Thurs.–Sat. at 8. *Gershwin Hotel, 7 E. 27th St. (212-279-4200).*

Off-Off Broadway

The American Living Room Festival—Four nights of performances by emerging artists, including Tina Lee, Paul Skiff, and Emily XYZ. $12. Call for Schedule. Through 8/26. *HERE, 145 Sixth Ave. (212-647-0202).*

Baal—This bop-era adaptation of Brecht's classic features a new translation by Peter Mellencamp. $15. Thurs.–Sat. at 10. Through 9/2. *Flea, 41 White St. (212-226-2407).*

Biotech—Theater for the New City's twenty-second street theater production introduces "Dick Tater," a genetically modified chauvinist tuber. Free. Sat. and Sun. at 2. Through 9/17. *Various locations, (212-254-1109.*

Blitzkrieg—A tuneful hasidic wrestler on a mission from god sings and wrings necks in a rowdy cabaret show followed by more burlesque. $20. Tues. at 7:30. *Club One51; 151 E. 50th St. (212-753-1144).*

Chicago City Limits Turns 20—Celebrating twenty years of shtick. $20. Wed–Sat. at 8, Fri. and Sat. at 10:30. *City Limits Theater, 1105 First Ave., near 60th St. (212-888-5233).*

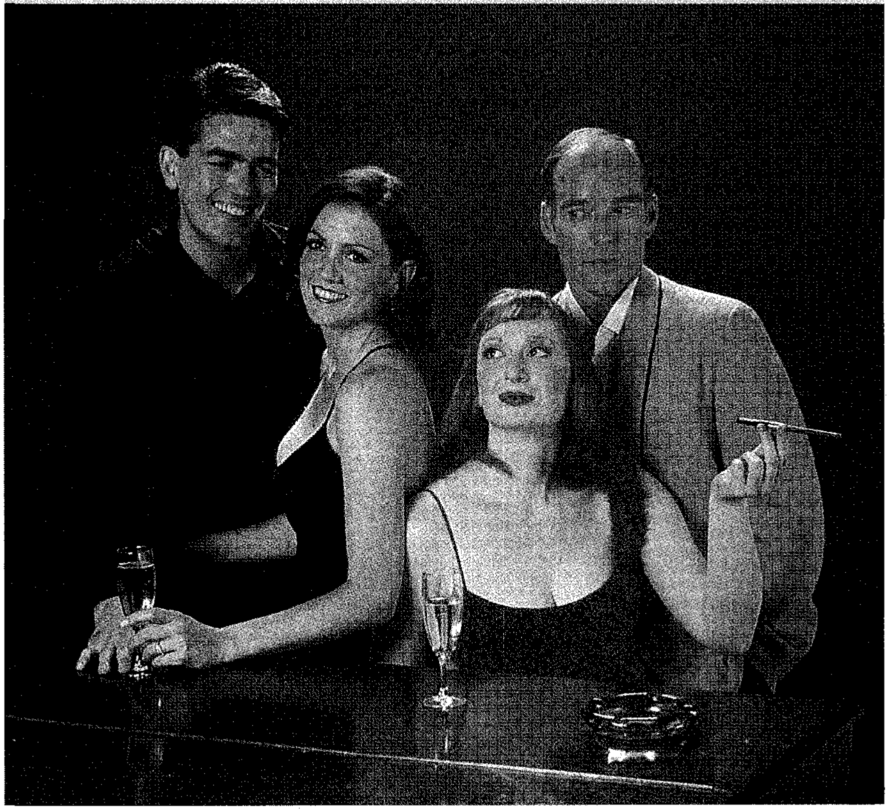
The Cradle Will Rock—You've seen the Tim Robbins movie; now see a new production of Mark Blitzstein's lefty 1937 musical onstage. $24–$30. Thurs.–Sat. at 8, Sun. at 3. Through 10/19. *Bouwerie Lane Theatre, 330 Bowery (212-677-0060).*

Der Yiddisher Pinafore—A Yiddish adaptation of *H.M.S. Pinafore,* presented by (who else?) the Gilbert and Sullivan Yiddish Light Opera Company. $30. Sat. at 8:30. Sun. at 2 and 7. Through 8/27. *Theater at the New 14th St. Y, 344 W. 14th St. (212-206-1515).*

It Ain't Nothin' But the Blues—This Tony-nominated musical about the history of the blues has been scaled down to fit inside the 499-seat B.B. King Blues Club. This new production features three of the original Broadway performers. $50. Mon.–Wed. at 8, Wed. at 2, Sun. at 3 and 7. In previews for 8/28 opening. *B.B. King Blues Club, 243 W. 42nd St. (212-239-6200).*

Onstage
Once and a Weill

Classics like "Mack the Knife" and "September Song" get a fresh take in 'Berlin to Broadway With Kurt Weill,' a musical revue of the composer's works (featuring, from left, Björn Olsson, Veronica Mittenzwei, Lorinda Lisitza, and Michael Winther) directed by Hal Simons and with musical direction by Eric Stern, who conducted the Kurt Weill celebration at BAM. *(See "Off Broadway.")*



Photograph by Clara Aich.

Mexican Standoff at Fat Squaw Springs—A new comedy about rowdy senior citizens by Matthew Cowles, a veteran of *All My Children.* $12. Thurs.–Sat. at 8, Sat. and Sun. at 3. Through 8/27. *Vital Theatre, 432 W. 42nd St. (212-592-0129).*

Midtown International Theatre Festival—Because two major Off-Off Broadway festivals just aren't enough. Nineteen productions, all a short walk from Times Square. $12. Through 9/3. For schedule, call 212-279-4200.

The Mischievous Juan Bobo—Puerto Rican Traveling Theatre stages folk tales about the popular spiritual hero Juan Bobo. Free. Call for schedule. *Located in parks throughout the city. (212-354-1293).*

Monday Night Magic—Internationally known magicians in an intimate setting. $25–$27.50. Mon. at 8. *Sullivan Street Playhouse, 181 Sullivan St. (212-307-4100).*

Natural Born Pop: 20 from the 20th Century—Highlights of the Pure Pop festival at Nada Classic include Ian W. Hill's fusion of *Apocalypse Now* and *Jungle Book,* titled *Even the Jungle,* Mark Spitz's "The Hobo Got Me High," and the first theatrical Ed Wood festival. $8.88–$14.99. Call for schedule. Through 10/9. *Nada Classic, 167 Ludlow (800-965-4827).*

New York International Fringe Festival—This is why you put up with stinky, steamy, subways and insane rents to live in New York: 180 performances from all over the world and the Lower East Side, too. Highlights include *Clowns in the Vagina, C.V.R., Cruces, Die Ungarische Medea, HipHopera, Perpetuum Mobile,* Daniel MacIvor's *See Bob Run, Snag, Stage Door, To Sirloin with Love, Viva Los Alamos . . . in 3-D!,* and *Youngblood Goes Down.* All performances $11. Located in numerous tiny venues throughout the city. Call 212-420-8877 for tickets or check www.FringeNYC.org and www.ticketweb.com.

The Personal Equation—To kick off the third year of the Playwrights Theater of New York Eugene O'Neill series, which aims to stage all of O'Neill's works, the theater presents his 1915 drama, written while the playwright was a college student. Free. Mon.–Sat. at 8. *Provincetown Playhouse, 133 MacDougal St. (212-998-5801).*

Shakespeare in the Park(ing) Lot—Harry Hotspur battles Henry IV in Jerry McAllister's new adaptation, *H4.* Wed.–Sat. at 8. *Located in the municipal parking lot across the street from 85 Ludlow St. (212-358-5096).*

Sistah Supreme—An autobiographical one-woman show by Bronx-born Liza Colon-Zayas. $25. Wed. and Thurs.–Sat. at 7:30, Fri. and Sat. at 10. Through 8/26. *P.S. 122, 150 First Ave. (212-477-5288).*

Surface Transit—Talented spoken-word performer, actress, and playwright Sarah Jones presents her one-woman show. $25. Wed.–Sat. at 8:30, Fri. and Sat. at 11. Through 8/26. *P.S. 122, 150 First Ave. (212-477-5288).*

33 Swoons: A Portrait of Anton Chekhov—Chekhov in the renovated, but hardly reformed, porn palace. Mon.: "Undiscovered Chekhov" and "On the High Road." Tues. and Wed.: "Complete Chekhov Vaudevilles" and "Chekhov Sketchbook." Thurs.: *The Seagull.* Fri.: *Vanya on 42nd St.* $15–$20. Call for schedule. *Nada Show World Theater, 42nd St. and Eighth Ave. (212-586-7829).*

Williamstown Theatre Festival—Through 8/27: Moss Hart's *Light Up the Sky,* directed by Christopher Ashley and starring Eric Stolz. Call for schedule. $18–$40. *Williamstown, Mass. (413-597-3400).*

art

Andy Goldsworthy...Liz Rideal...Park Stands

Galleries

Solos

Madison Avenue and Vicinity

Herman Maril—Paintings and drawings of landscapes on Monhegan Island, Maine, from the sixties and seventies; through 8/31. Graham, 1014 Madison Ave. (212-535-5767).

57th Street Area

Laurent de Brunhoff—The original watercolors for the new Babar book, *Babar and the Succotash Bird*; through 9/30. Ryan, 24 W. 57th St. (212-397-0669).

Shirley Goldfarb—Abstract, mainly monochromatic paintings from the sixties and seventies when she was living in Paris; through 9/23. Zabriskie, 41 E. 57th St. (212-752-1223).

Betsabeé Romero—New works by the Mexican artist that combine themes derived from Mexican folklore, history, and popular culture, including a Volkswagen Beetle that the artist has transformed into an artwork, a car installation of objects from a junkyard, and a gridlike painting that reproduces Mexico City's historic downtown district; through 9/2. Barquet, 41 E. 57th St. (212-644-9090).

SoHo and TriBeCa

Vanessa Beecroft—Photographs of the artist's staged performances from the series VB39 and VB42; through 9/16. Deitch, 18 Wooster St. (212-343-7300).

Linda Daniels/Tamara Gonzales—Paintings of decorative forms arranged over grid compositions/Paintings and installations that use the rainbow as a central image. Through 9/9. Pelavin, 13 Jay St. (212-925-9424).

Anh Duong—New paintings; through 9/16. Shafrazi, 119 Wooster St. (212-274-9300).

Chelsea

Melissa Richard/Gilbert Flores—Abstracted landscapes on paper and wood panel that incorporate poured paint, monoprinting, and heavily impastoed passages of paint, wax, and other mediums/Drawings in black enamel on paper of vignettes that can be read as portraits or wholly abstract. Through 9/9. Moore, 140 W. 30th St. (212-279-8977).

Group Shows

Madison Avenue and Vicinity

Arsenal—64th St. and Fifth Ave., in Central Park (212-360-3410). "Making Concessions: A Pictorial History of Commercial Enterprises in New York City Parks, 1870–2000," a survey of concessions as documented by vintage and contemporary photographs, renderings, postcards, models, and a vendor cart; through 8/31.

Ganz—25 E. 73rd St. (212-535-1977). Drawings and monotypes by Brown, Crowder, Hede, Hesse, Plimpton, Rockburne; through 9/15.

Hirschl & Adler—21 E. 70th St. (212-535-8810). "New York-Classicism-Now," works that embody the characteristics associated with the art of classical antiquity—among them harmony, clarity, restraint, and universality—by Akutsu, Collins, Croak, Drake, Gilje, Moore, Parrish, others; through 9/15.

57th Street Area

Forum—745 Fifth Ave. (212-355-4545). Drawings by Bluemner, De Kooning, Feininger, Guston, Matisse, Picasso, others; through 9/1.

Mathes—41 E. 57th St. (212-752-5135). "The Poetic Landscape," images of, or suggesting, serene, summery places, by Avery, de Groot, Diebenkorn, Frankenthaler, Gallace, Katz, O'Keeffe, Porter, Schueler, Sugimoto; through 9/30.

Pace Wildenstein—32 E. 57th St. (212-421-3292). "Summer 2000," paintings by Katz, Mangold, Murray, Riley, Ryman, Samaras, Tapiès; sculpture by Chamberlain, Judd, Shapiro, Smith; through 9/16.

PaineWebber—1285 Sixth Ave. (212-713-2000). "The Morris Museum: A Collected Century." Works from the collection of the Morris Museum in Morristown, N.J., among them fine and decorative arts, costumes, toys, ethnographic objects; through 9/8.

Perlow—41 E. 57th St. (212-644-7171). Works by gallery and invited artists, including Ferren, Hockney, Linder, Lintermans, McPherson, Nevelson, Prine, Rivers, others; through 8/31.

SoHo and TriBeCa

Beitzel—102 Prince St. (212-219-2863). Works by Beerman, Hammond, Heeks, Hristoff, Lucero, Messer, Mull, Porges, others; through 8/31.

Blum—99 Wooster St. (212-343-0441). "Lux et Tenebrae," a selection of print portfolios published by Peter Blum Edition over the past twenty years, including works by Baldessari, Bourgeois, Cucchi, Fischl, Katz, Rabinowitch, Turrell, Yanagi, others; through 9/9.

Fung—537 Broadway (212-334-6242). "Pix," works by Blue, Braine, Churchill, Dikeou, Feldshuh, Kong, Proctor, Surek, Welsh, others; through 9/23.

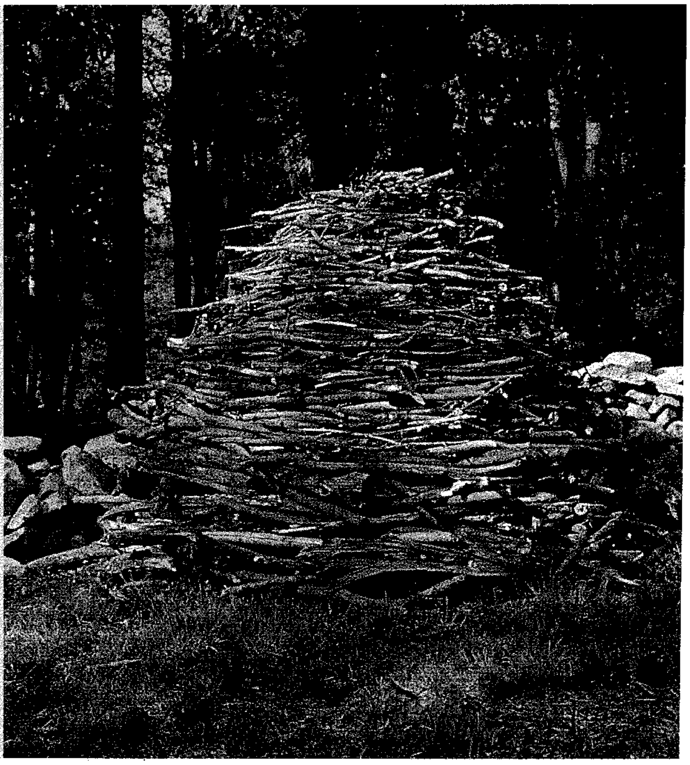
Kind—136 Greene St. (212-925-1200). "Furry and Feathered Friends," works depicting animals by Copley, Finster, Podhorsky, Ramirez, Rowe, Tolliver, others; through 9/9 (gallery will be closed 8/19–9/4).

Chelsea

Art Resources Transfer, Inc.—210 Eleventh Ave. (212-691-5956). Paintings by Cynthia Carlson; "conversation exhibit" of paintings by Jenny Scobel and sculpture by Susan Mastrangelo; projects by Birgit Ramsauer, Joe Ovelman, Steve Spretnjak, Barbara Westermann; through 8/27.

Cheim & Read—521 W. 23rd St. (212-242-7727). "Opulent," paintings and sculpture that emphasize sumptuous textures, physical density, and rich-

Talent **Art and August needn't be mutually exclusive—in fact, this month couldn't be a better time to visit "Andy Goldsworthy at Storm King Art Center." You will see not only the British sculptor's commissioned tour-de-force *Wall that went for a walk (Storm King Wall)*, a slithering, 2,278-foot-long fieldstone wall (incorporating remnants of an earlier crumbling one found on the site), but his recent ephemeral works, such as his sculptures of stacked and knitted sticks (pictured). At the Storm King Art Center, Mountainville, New York; through November 15 (open daily 11 to 5:30 through October 31 and 11 to 5 from October 31 to November 15; sculpture park is open until 8 on Saturdays through Labor Day weekend and on Sunday of Labor Day weekend; call 914-534-3115 for driving instructions, or 800-631-8405 for information on transportation from New York City by ShortLine bus).**



Courtesy of Storm King Art Center.

Ground Rules:

During the summer, galleries are generally open Mon. through Fri. from between 10 and 11 to between 5 and 6.

ness of color, by Benglis, Burton, Cemin, Milhazes, Ofili, Perrone, Taaffe, Uslé; through 9/1.

Gladstone—515 W. 24th St. (206-9300). "OO," drawings by Acconci, Baldessari, Barney, Bourgeois, Celmins, Kapoor, Kusama, Lewitt, Marden, Peyton, Serra, Tiravanija, Walker, others; through 8/30.

Tibet House Cultural Center—22 W. 15th St. (212-807-0563). "Art Treasures From the Land of Snows: Selections From the Tibet House Repatriation Collection," gilt bronzes, *thangkas* (paintings), ritual objects, and photographs; through 9/22.

Photography

Benrubi—52 E. 72nd St. (517-3766). Photographs of interiors by Abranowicz, Alpern, A. Arbus, Casebere, Devine, Imes, Maul, Morell, Polidori, Turyn, others; through 8/31.

De Lellis—47 E. 68th St. (212-327-1482). Images of the sea by Italian photographers, including works by Bernardi, Bruno, Gucci, Migliori, Stravisi, Vasco, Vitaliano, others; through 9/9.

ICP—1130 Fifth Ave., at 94th St. (212-860-1777), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8), Sat. and Sun. 12–6; $6, $4 students and seniors. "Martha Rosler: Positions in the Life World." A retrospective of works by the videomaker, theorist, photographer, and political activist, being held in conjunction with a related exhibition at the New Museum of Contemporary Art (see "Museums"); through 10/1. . . . "A Durable Memento: Portraits by Augustus Washington, African American Daguerreotypist." The first exhibition of the work of one of a small group of African-American daguerreotypists whose work has been identified; through 9/24.

Louise Dahl-Wolfe/Firooz Zahedi—Portraits, still-lifes, and fashion work by this photographer (1895–1989) who worked for *Harper's Bazaar* from 1936 to 1958/Mural-size Iris prints of botanical forms arranged in compositions. Through 9/1. Staley-Wise, 560 Broadway (212-966-6223).

Liz Rideal—Collages of photobooth strips depicting fabric being tossed in the air; through 9/1. Schoormans, 508 W. 26th St. (212-243-3159).

Wilhelm von Gloeden—Portraits of young male nudes posed alongside ancient ruins in Sicily, taken between 1878 and 1914; through 9/9. Throckmorton, 153 E. 61st St. (212-223-1059).

Museums

American Craft Museum—"Judy Chicago: Resolutions: A Stitch in Time." A millennium project that is a collaboration between Chicago and a group of needleworkers using a variety of techniques; through 9/3. . . . "Sandy Skoglund: Breathing Glass." An installation in the museum's atrium space consisting of thousands of miniature, mechanized dragonflies; through 9/3. . . . "Tommy Simpson: Garden of the Heart." The sculptor and furniture designer's own life-size version of an ancient Persian garden; through 9/3. . . . "Peter Chang: A Visionary." Jewelry and sculptural objects by a Glasgow-based jewelry designer; through 9/3. 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10–6, Thurs. 10–8 (pay what you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"Fighting Dinosaurs." Fossils of dinosaurs locked in combat that were recently discovered in the Gobi Desert; through 10/29. Central Park West at 79th St. (212-769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society at Midtown—"Dancing Demons: Ceremonial Masks of Mongolia." Masks, costumes, headdresses, ritual aprons, and ceremonial implements used for "Devil Dances," the traditional Lamaist Buddist dance ceremonies of Mongolia; through 9/17. 502 Park Ave., at 59th St. (212-288-6400), Tues.–Sat. 10–6; Sun. noon–6. $4, $2 students and seniors (free Tues.–Fri. 12–2).

Bronx Museum of the Arts—"Good Business Is the Best Art: Twenty Years of the Artists in the Marketplace Program." Works by Tomie Arai, Rina Banerjee, Prudencio Irazabal, Fabian Marcaccio, Sara Sosnowy, and others; through 9/3. 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 12–6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art—"African Masterworks From the Collection of Beatrice Riese." African art collected by the painter Beatrice Riese, who has lived in New York since 1949; through 9/10. . . . "Urban Glass." A collaboration between Urban Glass, the New York Center for Contemporary Glass in downtown Brooklyn, and the Brooklyn Museum of Art, consisting of works by contemporary glass artists that were inspired by objects in the museum's collection; through 9/3. . . . "Passages: Photographs in Africa by Carol Beckwith and Angela Fisher." Color photographs documenting customs, rites of passage, and aspects of ceremonial life; through 9/24. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Saturday of every month), Sun. 11–6; $4, $2 students and seniors.

Frick Collection—"Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney On Loan From the Greentree Foundation." Works by Corot, Degas, Manet, Picasso, Redon; through 7/29/01. 1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

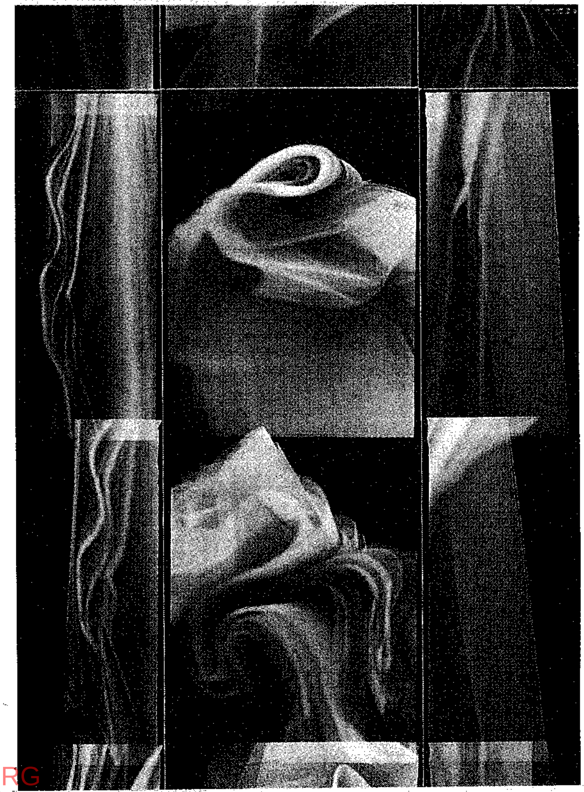
Solomon R. Guggenheim Museum—"1900: Art at the Crossroads." An exhibition organized in collaboration with the Royal Academy of Arts, London, offering a radical reassessment of artistic cross-currents at the turn of the century, featuring works by Balla, Bouguereau, Degas, Eakins, Kandinsky, Matisse, Mondrian, Picasso, and others; through 9/10. . . . "Project for a New Guggenheim in New York City." Models and other works developed by the museum in collaboration with architect Frank Gehry; through 9/15. 1071 Fifth Ave., at 88th St. (212-423-3500); Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Jewish Museum—"Eat, Drink, and Be Merry: Wine and Beer in Ancient Times." The history of the two beverages as told through art, artifacts, and paraphernalia from the wine and grain-producing regions of the Mediterranean and the Near East; through 11/5. . . . "Anni Albers." The first comprehensive New York exhibition of the Bauhaus-trained textile designer's work, including more than 200 works created between 1924 and 1978, among them unique wall hangings and weavings, drapery and upholstery fabrics, wall coverings, fabric swatches, texture studies, room dividers, jewelry, prints, and drawings; through 8/20. . . . "Moritz Daniel Oppenheim: Scenes from Frankfurt's Jewish Past." Fourteen grisaille (monochrome in shades of gray) paintings by the German Jewish artist (1800–1882) from his popular series "Pictures of Traditional Jewish Life"; through 10/19. . . . "Pickles and Pomegranates: Jewish Homes Near and Far." An interactive children's exhibit that evokes life in two late-nineteenth-century Jewish households; through 10/30. 1109 Fifth Ave., at 92nd St. (212-423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 pay what you wish); $8, $5.50 students and seniors.

Metropolitan Museum of Art—"Chardin." A major loan exhibition of works by the French still-life and genre painter Jean Siméon Chardin (1699–1779), known for his lifelike portrayals of animals, birds, and fruit; through 9/3. . . . "Vernacular Photographs From the Thomas Walther Collection." Anonymous photographs dating from the twenties through the sixties; through 8/27. . . . "American Modern: 1925–1940—Design for a New Age." More than 100 objects from the museum's collection and from the John C. Waddell Collection, including furniture, clocks, appliances, lamps, posters, and textiles; through 1/9/01. . . . "Painters in Paris: 1895–1950." Paintings by Bonnard, Braque, Chagall, Léger, Matisse, Picasso, and other artists

Photography
Strip Tease

The humble photo booth, briefly a diversion for Andy Warhol and Allan Kaprow, has a far more devoted (and British) tenant in Liz Rideal. Since 1985, Rideal has been treating the anonymous curtained booth as her studio of sorts, tossing fabric in the air and letting the camera snap away. She then collages the strips together to create one large multiple-image work, or photographs the strips individually to make enlarged polytych versions of the images (pictured). The result: photographs that look a lot like abstract paintings. At Lucas Schoormans, 508 West 26th Street; through September 1.



Courtesy of Lucas Schoormans

On View Just in time—a way to enjoy the city's parks and beaches while giving the mosquitoes a wide berth. "Making Concessions: A Pictorial History of Commercial Enterprises in New York City Parks, 1870–2000" gathers halcyon images of hot-dog carts, oyster stands, beach shops (above, *Beach Shop, Orchard Beach, Pelham Bay Park, the Bronx,* 1940), pony carriages, golf clubhouses, carousels—even a spa, Mineral Springs Pavilion, built in 1867 and demolished in 1960, that was in Central Park—through photographs, renderings, plans, postcards, and models from the archives of the Parks & Recreation Department. At the Arsenal Gallery, 64th and Fifth Avenue in Central Park; through August 31.

who worked in Paris; through 12/31. . . . "Perfect Documents: Walker Evans and African Art, 1935." Photographs by Evans depicting the African sculpture exhibited in MOMA's groundbreaking 1935 exhibition of African art; through 9/3. . . . "The Beginning of Baroque: Carracci at the Metropolitan." Paintings, prints, and drawings made between 1580 and 1610 by Annibale, Agostino, and Ludovico Carracci from the museum's collection; through 9/17. . . . "Max Beckmann Prints." A selection of recent acquisitions of early drypoints created by the German artist between 1914 and 1922; through 1/7/01. . . . "Parks and Promenades: Maurice Prendergast in the Metropolitan Museum of Art." Paintings, watercolors, and prints by the New England modernist (1858–1924); through 10/22. . . . "The World of Scholars' Rocks: Gardens, Studios, and Paintings." More than 30 scholars' rocks from the collection of the Richard Rosenblum family; through 8/20. . . . "David Smith on the Roof." A selection of stainless-steel sculptures displayed on the Iris and B. Gerald Cantor Roof Garden; through 11/30. . . . "Fireworks!: Four Centuries of Pyrotechnics in Prints and Drawings"; through 9/17. . . . "John Singer Sargent: Beyond the Portrait Studio, Paintings and Drawings From the Collection." Works made by the artist during his travels in Europe and America; through 9/10. 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Morgan Library—"Treasures From the Royal Tombs of Ur." An exhibition organized by the University of Pennsylvania Museum of Archeology and Anthropology comprising jewelry, musical instruments, tools, weapons, cylinder seals, human remains, and other objects and artifacts from the ancient Sumerian city-state of Ur; through 9/10. . . . "Saint-Exupéry's Little Prince." A selection of Antoine de Saint-Exupéry's original preparatory drawings for *The Little Prince,* as well as pages from his revised handwritten manuscript; through 8/20. . . . "Sacred Songs: Illuminated Choir Books." Music manuscripts used in the liturgy of the Catholic church during the Middle Ages and the Renaissance; through 10/15. 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6; Sun. 12–6; $8, $6 students and seniors.

El Museo del Barrio—"The S-Files/The Selected Files." Works by U.S.-born Latinos and New York City–based Latin American artists who submitted work to the museum for review over the past year; through 9/24. . . . "Ernesto Pujol: Conversion of Manners." A site-specific installation that incorporates photographs and vintage Carthusian, Franciscan, and Jesuit habits; through 9/24. 1230 Fifth Ave. (212-831-7272), Wed.–Sun. 11–5; $4, $2 students and seniors.

Museum for African Art—"Beads, Body, and Soul: Art and Light in the Yorùbá Universe." The historic section of a two-venue exhibition shared with the Studio Museum in Harlem (see listing), consisting of crowns, thrones, coronets, necklaces, slippers, and other beaded objects made by the Yorùbá in Nigeria and the Republic of Benin; through 8/27. . . . "Africa by Africans: A Photographic Essay." Images of Africa from the colonial era to the present taken by African photographers; through 8/27. Museum for African Art, 593 Broadway (212-966-1313), Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $5, $2.50 students, seniors, and children.

Museum of American Folk Art—"The Art of William Edmondson." The first major New York retrospective of sculptures by the self-taught American sculptor since 1937, when he was the first African-American artist to have a one-person show at the Museum of Modern Art; through 8/27. Two Lincoln Square (212-595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Making Choices," the second cycle of MOMA2000 exhibitions: "The Marriage of Reason and Squalor." A survey examining opposites as they occur in single works of art; through 9/19. . . . "The Raw and the Cooked." Works by unschooled, outsider, and naïve artists; through 9/19. . . . "Useless Science." The efforts of artists who mimic the methods and conventions of artists; through 9/19. . . . "The Dream of Utopia/Utopia of the Dream." Abstract and Surrealist works by Dalí, Ernst, Malevich, Mondrian, others; through 8/22. . . . "Modern Living 1." Post–World War I designs from the de Stijl, Bauhaus, and Constructivist movements; through 8/22. . . . "Walker Evans & Company." Photographs by Evans and by photographers who influenced him or were influenced by him; through 8/22. . . . "Modern Art Despite Modernism." Works by Albright, Balthus, Cadmus, Freud, Hopper, Rivera, others; through 8/22. . . . "Art Is Arp." Works from the twenties, including wood reliefs, string reliefs, cardboard cutouts, prints, illustrated books, collages, and sculpture; through 8/22. . . . "Giorgio Morandi Etchings"; through 8/22. . . . "War." Works created in response to the threats and effects of mass mobilization and violence; through 8/22. . . . "Graphic-Photographic: The European Revolution in Graphic Design and Photography in the 1920s"; through 8/22. . . . "Ideal Motif: Stieglitz, Weston, Adams, and Callahan"; through 9/26. . . . "Modern Living 2"; through 9/26. . . . "New York Salon." A cross-section of painting and sculpture that marked the beginning of the New York School's rise to prominence; through 9/26. . . . "The Observer: Cartier-Bresson After the War"; through 9/26. . . . "Seeing Double." An exploration of the theme of pseudoscience through artworks that mimicked scientific methods, and of the absurd as a philosophical, literary, and artistic concept; through 9/26. . . . "Project 70: Jim Hodges, Beatriz Milhazes, Faith Ringgold." Banners by each artist displayed on the museum's 53rd Street façade; through 10/31. . . . "Collection Highlights." More than 45 masterworks from the museum's permanent collection of painting and sculpture; through 1/28/01. 11 W. 53rd St. (212-708-9480); Sat.–Tues., Thurs. 10:30–5:45, Fri. 10:30–8:15 (4:30–8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York—"Renewing a Block and the Spirit of its People: Photographs of Carmel Hill, Harlem, by Bill Foley; through 11/12. . . . "Under the El." Images of New York City life in prints, watercolors, and drawings from the museum's collection; through 12/3. . . . "New York Now: Contemporary Works in Photography." Images of New York and New Yorkers from the museum's collection; through 10/15. . . . "Elegant Plate: Three Centuries of Precious Metals in New York City." Objects of silver, gold, and other metals from the museum's collection that were used in or near New York from the early eighteenth century through the twentieth; through 9/24. . . . "New York: Songs of the City." More than 50 pieces of lavishly illustrated sheet music for songs celebrating New York; through 9/10. 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

National Academy of Design—"American Spectrum: Paintings and Sculpture From the Smith College Museum of Art." A traveling exhibition drawn from one of the foremost institutional collections of eighteenth-, nineteenth-, and twentieth-century American art, including works by Albers, Homer, Hopper, Inness, Kline, O'Keeffe, Sargent, and others; through 9/10. 1083 Fifth Ave. (212-369-4880), Wed., Thurs., Sat., Sun. 12-5, Fri. 10-6; $5.

New Museum of Contemporary Art—"Martha Rosler: Positions in the Life World." A retrospective of the artist's videos, installations, and photographs; through 10/8. 583 Broadway (212-219-1222), Wed. and Sun. 12–6, Thurs.–Sat. 12–8 (free Thurs. 6–8); $6, $3 artists, students, and seniors.

New-York Historical Society—"Manhattan Contrasts: Twentieth-Century Paintings of New York From the Collection of the New-York Historical Society." Works by Chesley Bonestell, Theresa Bernstein, Colin Campbell Cooper, Martin Wong, and others; through 8/27. . . . "New York Inside Out." A juried exhibition of photographs by New Yorkers documenting their own lives at home; through 8/20. . . . "Stork Club." An exhibition tracing the history of New York's legendary nightclub through letters and business records, photographs, menus, and accessories bearing the nightclub's logo; through 10/1. 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

Courtesy of New York City Parks Photo Archive.

art

P.S.1 Contemporary Art Center—"Around 1984: A Look at Art in the Eighties." Works by a selected group of artists who were practicing in the eighties, among them Basquiat, Bickerton, Clemente, Cragg, Calle, Halley, Holzer, Kapoor, Koons, Salle, Schnabel, Steinbach, Sherman; through 9/30. . . . "Volume: Bed of Sound." Works by approximately 80 sound artists presented through headphones and a room designed with speakers for individual and group sound-art presentation; through 9/30. . . . Projects by Jonathan Bepler, Christian Marclay, Pipilotti Rist, and Ugo Rondinone; through 9/30. . . . "Max Neuhaus: Drawings." Drawings that complement the artist's sound works; through 9/30. 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.–Sun. 12–6; $5 suggested donation.

Queens Museum of Art—"Art at Work: Forty Years of the Chase Manhattan Collection." More than 120 contemporary artworks from the bank's collection, by Acconci, Barney, Clemente, Close, Gober, Nauman, Prince, Sherman, Wegman, others; through 10/1. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.–Fri. 10–5, Sat. and Sun. 12–5; $4, $2 students and seniors.

Studio Museum in Harlem—"Beads, Body, and Soul: Art and Light in the Yorùbá Universe." The contemporary section of a two-venue exhibition shared with the Museum for African Art (see listing), consisting of works by African and African-American artists drawing on the decorative traditions of the Yorùbá of Nigeria and the Republic of Benin, including beaded paintings, banners, and sculpture; through 8/27. . . . "From the Studio: Artists-in-Residence 1999–2000." Works by Nicole Awai, Sanford Biggers, and Terry Boddie; through 9/17. 144 W. 125th St. (212-864-4500), Wed. and Thurs. 12–6, Fri. 12–8, Sat. and Sun. 12–6; $5, $3 students and seniors.

Whitney Museum of American Art—"Barbara Kruger." The first major museum retrospective of the artist's work, including billboards, photographic prints on paper and vinyl, etched metal plates, installations, and sculptures that use text and image to raise questions about values, taste, and the material world; through 10/22. . . . "The Art of Alice Neel." A retrospective exhibition of paintings by the American artist (1900–1984) known for her unflinching portraits of her friends, family, neighbors, and fellow artists; through 9/17. . . . "Synapsis Shuffle." A project by Robert Rauschenberg that comprises 52 silk-screened paintings intended to be reassembled into compositions of between three and seven panels by longtime friends or colleagues of the artist; through 10/8. . . . "Tony Oursler: *The Darkest Color Infinitely Amplified*." A new work commissioned by the museum that allows three-dimensional projections to appear in free space; through 10/31. . . . "Carnival Strippers: Photographs by Susan Meiselas." Photographs of women who perform strip tease for a living taken at rural New England fairs in the seventies; through 9/10. . . . "In Depth: Recent Print Acquisitions." Prints by Burgoyne Diller, Donald Judd, Louise Nevelson, and Richard Tuttle; through 11/26. 945 Madison Ave., at 75th St. (212-570-3676); Tues., Wed., Fri., Sat., Sun. 11–6, Thurs. 1–9 (pay what you wish every Thurs. 6–9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris—"Pastoral Pop!" Site-specific commissioned works by Katrin Asbury, Rob de Mar, Rachel Feinstein, Peter Gould, Jason Middelbrook, Lisa Ruyter, and Alyson Shotz; through 12/15. . . . "Expanding Horizons: Landscape Photographs From the Whitney Museum of American Art." Works by Gregory Crewdson, Sally Gall, Sally Mann, Richard Misrach, Stephen Shore, and others; through 10/6. 120 Park Ave. (917-663-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

Doyle—175 E. 87th St. (212-427-2730). 8/17 at 10: "End of Summer Sale." On view from 8/14.

Swann Galleries—104 E. 25th St. (212-254-4710). 8/23 at 2: "Shelf Sale." On view from 8/19.

in concert

Alvin Ailey...Lincoln Center Out-of-Doors Festival

Preview

Rhythm and Muse

Eleven poets and composers collaborating in the Non Sequitur 2000 festival are gathered in poet Ron Drummond's Chelsea apartment, tinkering with their works in the seemingly contrary pairings they were assigned to a couple of months ago. Two weeks before the performance, no one's quite sure what to expect. Anne Elliott (pictured, far right) won't even hear the music her poem "Puppy" inspired for another few days. The spare words of Drummond's "Praeludere," a poem about flirting, are transformed by Elaine Kaplinsky (second from left) in a lavish choral arrangement that alternates between hesitation and forcefulness. "One of the things that attracted me to the poem was the sense of longing about it," she says, "the sense of forlornness without totally giving up hope." Tina Davidson's short, guilty bass notes emphasize the running theme in Regie Cabico's poem "Forbidden Fruit," and repeating chords echo the swinging meter of "In the Hammock of Her Skirt." Davidson is recounting how she and Cabico bonded over food as he starts to read the third poem in a series recalling his childhood in the Philippines: "Mother fetched the fruit from the mango grove/When the sun blazed in the dust she let the mellifluous fluids fall on her assignment books." Director Valeria Vasilevski is steering the performance away from traditional staging. "Each collaboration has its own extraordinary signature," she notes. "I'm trying to put them in an order where they have a trajectory, a real dramatic arc. We've been putting music and words together since we lived in caves, but when it actually ignites, it's so exciting." (See "Classical Music.")

TARA PEPPER

ART
PERFORMANCE
CAFE
HERE

Classical Music

Non Sequitur Festival—Premieres six collaborative works by new composers and poets, with artistic director Jed Distler. 8/21 and 8/22 at 8. *HERE, 145 Sixth Ave. (212-647-0202); $15.*

Mostly Mozart Festival Orchestra—Joined by Pamela Frank (violin) and Till Fellner (piano), the festival continues with Mendelssohn's *Son and Stranger*, Op. 89, Bizet's *Symphony in C*, Mozart's *Piano Concerto in E-flat*, K. 482, and his *Violin Concerto No. 5 in A*. 8/22-23 at 8. *Avery Fisher Hall, Lincoln Center (for complete schedule, call 212-875-5399); $25–$45.*

Bargemusic—Chamber music this week in the wood-paneled cabin includes Saint-Saëns's *Fantasy for Violin and Harp* and Debussy's *Sonata No. 3 for Flute, Viola, and Harp*. 8/24 and 8/27. *Fulton Ferry Landing, Brooklyn (for complete schedule, call 718-624-1155); $15–$27.*

Mostly Mozart Festival Closing Night Celebration—The strains of Mozart's *Mass in C* and excerpts from Weber's *Der Freischütz*, presented by the Festival Orchestra and Riverside Choral Society, form a fond farewell to summer. 8/24 and 8/25 at 8. *Avery Fisher Hall, Lincoln Center (212-875-5399); $20–$40.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Dance

Pascal Riout Dance Theater—Presents four works as part of Lincoln Center's Out-of-Doors Festival, including *Home Front*, set to Ravel's *Le Tombeau de Couperin*, and the group's signature work, *Wein*. 8/22 at 5.30. *Josie Robertson Plaza, Lincoln Center (for this week's program, call 212-875-5108); free.*

Alvin Ailey—Premieres new works choreographed by Ailey dancers to benefit the Dancers Resource Fund. 8/25 and 8/26 at 8. The performance on 8/25 will be followed by a reception catered by local restaurants. *The Ailey School, 211 W. 61st St., $15.*

Photograph by Paula Court.

restaurants

Hot Spot...Just Desserts...Slice of the Pie

Manhattan

Lower New York

Capsouto Frères—Landmark French bistro with talked-about soufflés. Flemish-style building hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Dishes to try include the terrine Provençal and the roast duckling with ginger-and-cassis sauce. *451 Washington St. (212-966-4900). (M–E) AE, CB, DC, MC, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (212-966-6960). (E) AE, DC, DS, MC, V.*

The Greatest Bar on Earth—This, the most casual component of the Windows on the World complex, has become a popular meeting spot for downtown office workers, curious club kids, and the inevitable tourists. The view, obviously, can't be beat, and the snacky menu includes global bites like fried calamari, barbecued ribs, and sushi. Live music Tuesday through Saturday. *1 World Trade Center, 107th floor (212-524-7000). (M) AE, DC, DS, MC, V.*

Gubbio—Decorated with imported tapestries and pottery meant to evoke a medieval Umbrian hill town, this spacious TriBeCa restaurant features a seasonal Italian menu that strives to avoid culinary clichés. Choices include pork medallions with stewed cabbage and smoked ricotta, and lamb carpaccio with olive pesto. *223 W. Broadway (212-334-8077). (M–E) AE, DC, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty and Ellis Island. But your attention may very well be diverted by the eye-catching American food—seafood sausage with stewed white beans, potato-and-truffle ravioli with saffron cream, seared yellowfin tuna with caramelized foie gras—right in front of you. *4 World Financial Ctr. (212-786-1500). (M–E) AE, CB, DC, MC, TM, V.*

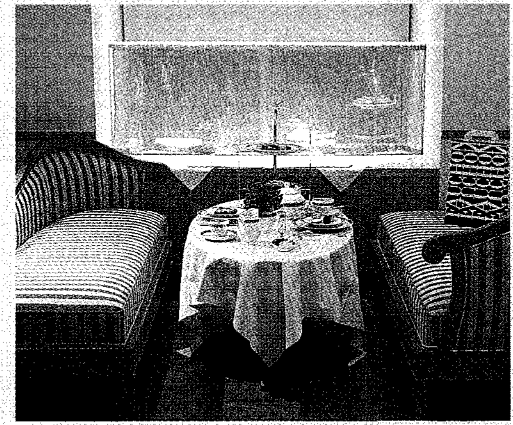
L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special prix fixe menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (212-219-3300). (M) AE, DC, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (212-431-0700). (M) AE, DC, MC, V.*

Montrachet—No matter how many more restaurants the indefatigable Drew Nieporent has up his sleeve, this one's his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. The wine list is killer. *239 W. Broadway, nr. White St. (212-219-2777). (E) AE only.*

Morton's of Chicago—The second New York location of the national steakhouse chain. Portions are huge, quality is consistent, and, in case you haven't noticed, beef is back. *90 West St. (212-732-5665). (E) AE, DC, MC, V.*

Shopping French Bliss



Living well, it's said, is the best revenge, and the French are exacting theirs. If they must endure McDonald's, then we, it seems, should prepare for a most delightful gastronomic invasion: a New York branch of Fauchon, the fabled Parisian food hall founded 114 years ago, which has since opened 750 outlets in 33 countries around the world. (Over 1 billion served, indeed.) The very first American outpost opened last week, off the lobby of the Swissôtel New York–The Drake, and at last, habitual customers can save on airfare and still indulge in delicacies like jasmine-petal confiture, cognac-marron glaces, and Szechuan-peppercorn foie gras. But string-baggers beware: This is the place to stock a gift basket, not a refrigerator. What the elegant, refined premises lack in produce, bread, cheese, and meat they make up for in tea (over 100 varieties, many single-estate), mustard (three dozen), and the sort of adult confections we'd happily continue trick-or-treating for. If you can't tell one exotic tea from another, sample them in the adjacent salon, where everything, from the Limoges china to the rose settees, wears a leaf motif. And in a refreshing twist on the crustless-cucumber standard, try ham-and-Emmental mini-sandwiches, crabmeat quiche with avocado sorbet, and ethereal French macaroons, which, like most everything you'll find at Fauchon, bear no resemblance to the American variety. *Vive la différence.* (442 Park Avenue, at 56th Street; 212-308-5919.) **ROBIN RAISFELD**

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has conquered TriBeCa. It's still virtually impossible to get a reservation, but the intrepid hordes can wait for a table to open up two doors down at Next Door Nobu. *105 Hudson St. (212-219-0500). (E) AE, MC, V.*

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (212-233-0507). (M) AE, MC, V.*

Omen—Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. *113 Thompson St. (212-925-8923). (M–E) AE.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (212-274-8883). (M–E) AE, MC, V.*

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best

Photographs by Carina Salvi.

thing. *38 MacDougal St. (212-475-7500). (M–E) AE.*

Spring Street Natural—Before SoHo was *SoHo*—and aeons before anyone even conceived of NoLIta—this health-food hub was turning out mostly organic, life-sustaining fare, very similar to its present menu of grilled fresh fish, free-range poultry, and soy every which way. As befits a natural-food haven, there's lots of greenery, big windows, high ceilings, and a generally wholesome vibe. Plus delivery, and such intriguing daily specials as yuca fritters with jalapeño-tomato relish, roasted salmon with creamy vegetable risotto, and scrambled tofu with brown rice. *62 Spring St. (212-966-0290). (M) AE, DC, MC, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (212-941-3900). (E) AE, DC, MC, V.*

Wild Blue—In an intimate room that's warm and plushly comfortable but doesn't try to compete with the famous view, chef Michael Lomonaco's menu is solid, superlative American, with a touch of the steakhouse. Exceedingly moist chicken gets a Med-rim treatment with olives and preserved lemons, and buttermilk fried oysters with chipotle cream and spoon bread are an inspired take on an American classic. *1 World Trade Center, 107th floor (212-524-7107). (E) AE, DC, DS, MC, V.*

Windows on the World—Chef and TV personality Michael Lomonaco supervises the kitchens of this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His menu focuses on sophisticated renditions of American food, including stout-braised Black Angus short ribs with Maytag blue cheese, and lobster potpie with truffle cream, spinach leaves, and a chive biscuit. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. *1 World Trade Center, 107th floor (212-524-7000). (E) AE, DC, DS, MC, V.*

Below 14th Street, East

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (212-620-4020). (M) AE, CB, DC, DS, MC, V.*

Knickerbocker Bar and Grill—A subdued steakhouse with vintage items on the walls—Hirschfelds, copies of the *Saturday Evening Post*, and nineteenth-century curios. A sophisticated combination of gastronomics and history. *33 University Pl., at E. 9th St. (212-228-8490). (M) AE, CB, DC, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M) AE, DC, DS, MC, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (212-388-0059). (I) AE, MC, TM, V.*

Below 14th Street, West

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (212-982-3300). (I–M) ($).*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (212-645-8511). (M) AE, DC, DS, MC, TM, V.*

Jekyll & Hyde—Can you guess the theme of this boisterous Village restaurant? Billing itself as a "haunted explorers' club," it offers interactive entertainment, special effects, and—so that famished explorers may keep up their strength—a menu of American fare like grilled tuna steak, pumpkin tortelli in sun-dried-tomato cream sauce, and "voodoo-spiced" Cajun steak. *91 Seventh Ave. S. (212-989-7701). (I–M) AE, MC, V.*

Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (212-242-9338). (I–M) AE, DC, MC, V.*

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Northern Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. A year-round backyard garden is available for private parties. *69 Macdougal St. (212-673-0390). (M) AE, DS, MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot owned by Aureole chef Charlie Palmer, but Josh Capon's food is all very twentieth-century: potato-wrapped cod with citrus glaze, charred sirloin with red-onion marmalade, foie gras parfait with roasted apple chutney. *36 E. 22nd St. (212-228-4399). (M) AE, DC, MC, V.*

Bambou—There's a hint of the tropics on East 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry. The relaxing, palm-fronded dining room and bar attract the expected boldface names and beautiful faces. *243 E. 14th St. (212-358-0012). (M) AE, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. *23 E. 22nd St. (212-228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (212-460-0900). (E) AE, CB, DC, MC, V.*

Commodore Grill at the Grand Hyatt Hotel—Commuters and business travelers will be glad to know they can enter this formal hotel restaurant directly from Grand Central Terminal, whether for a quick drink in the cigar bar or a full meal of such French-influenced American fare as foie gras French toast, tuna tartare, and ribeye of veal with Swiss chard. *42nd St. and Lexington Ave. (212-850-5999). (M–E) AE, CB, DC, DS, MC, V.*

Gramercy Tavern—The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (212-477-0777). (E) AE, DC, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (212-481-7372). (M) AE, DC, MC, V.*

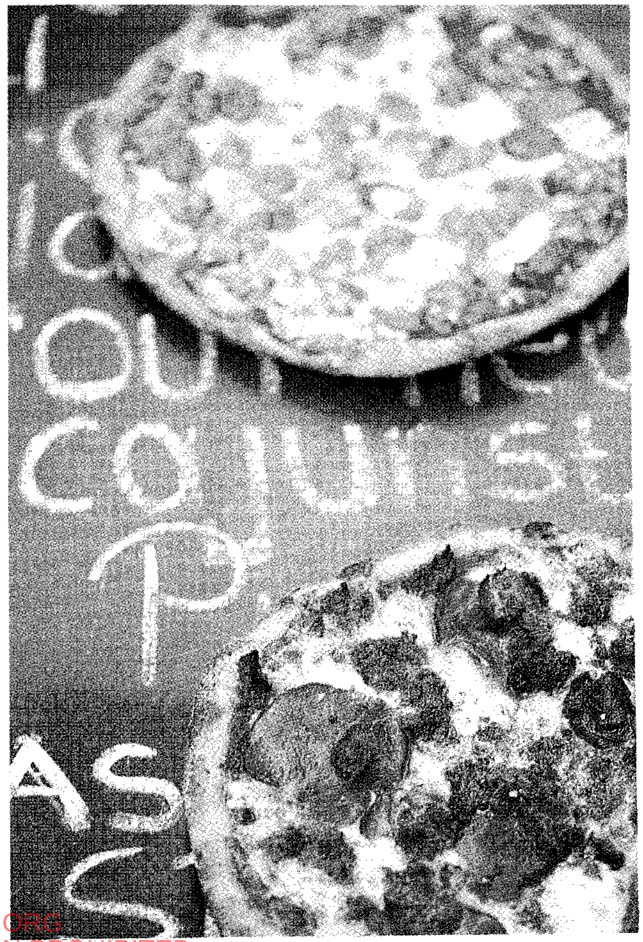
Meli Melo—A pioneer of the lower-Madison restaurant scene, this cheerful neighborhood spot offers a very reasonable fixed-price dinner—$31.50 for four courses, all night (including Sunday). The seafood-heavy French menu has Asian and Mediterranean touches in dishes like seared tuna with baby bok choy, rack of lamb with couscous, and a Vietnamese fish soup. And there's a private

Opening

Rolling in Dough

Taking a page or two or three (not to mention a couple of former employees) from Two Boots (the Cajun-pizza mini-chain) is Mardigras Pizza, a bright, festive little takeout joint which opened two weeks ago in the financial district. A not-so-subtle knockoff right down to the cornmeal crust, spicy tomato sauce, and crayfish toppings, Mardigras is nonetheless a *good* knockoff: The pies are light enough; the crust is crisp (although we wish it were thinner); and toppings like andouille, jalapeño peppers, and tasso add a nice, fiery Cajun kick; even the slices are fresh and satisfying. Best of all, they didn't dare call it Famous Original Two Boots. (3–7 Maiden Lane; 212-233-6066.)

Photograph by Kenneth Chen



party room and ample parking. *110 Madison Ave., nr. 29th St. (212-686-5551). (M) AE, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (212-807-7400). (E) AE, DC, DS, MC, V.*

Metro Fish—Hearty fish dinners with all the fixin's in a "nautical townhouse" setting. Live lobsters, crabs, and other fresh seafood platters are simple, satisfying, and reminiscent of the sort of shore dinners served in seaside towns along the Northeast coast. Those with more of a culinary wanderlust can sample the house-special bouillabaisse. *8 E. 36th St. (212-683-6444). (M) AE, DC, DS, MC, V.*

Mi—A talented team of cooks with impressive-sounding résumés (Mercer Kitchen, Hatsuhana) collaborate on a menu including sushi and sashimi, pad Thai, Malaysian spare ribs, and Korean bibimbob at this four-flavor pan-Asian restaurant. *66 Madison Ave., nr. 27th St. (212-252-8888). (M–E) AE, DC, MC, V.*

Novitá—A beautiful Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (212-677-2222). (M) AE, DC, MC, V.*

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M) AE, CB, DS, MC, V.*

Rossini's—This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and private parties are easily accommodated. *108 E. 38th St. (212-683-0135). (E) AE, DC, MC, TM, V.*

Tivoli Bar and Grill—This midtown restaurant aspires to attract a hip, young crowd. Thus, live music on Thursday night, a D.J. on Saturdays, and a menu heavy on seafood like raw shellfish, fish and chips, and lobster ravioli in seafood broth. There's also a happy hour, with all its attendant grub: chicken wings, mozzarella sticks, nachos, and a complimentary appetizer of the day. *515 Third Ave., nr. 34th St. (212-532-3300). (I–M) AE, MC, V.*

Verbena—Diane Forley's seasonal American cuisine is at once delicate and deliciously satisfying; the room, similarly, pulls off the neat trick of feeling luxurious and minimalist at the same time. The menu is whimsically divided into two categories—fruits and vegetables, and fish, birds, and meats—with such appealing entries as butternut squash ravioli with roasted orange sauce, and rack of lamb with Yorkshire pudding. In summer, demand a garden table. *54 Irving Pl. (212-260-5454). (M–E) AE, DC, MC, V.*

14th–42nd Streets, West Side

Applebee's Neighborhood Grill & Bar—This national chain invades Manhattan's freshly scrubbed and reinvented 42nd Street with an eager-to-please, affordable menu heavy on burgers, steak, and fajitas. Out-of-towners will feel right at home. *234 W. 42nd St. (212-391-7414). (I–M) AE, MC, V.*

Fusion@Ohm—One of the new crop of all-in-one entertainment centers: dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an international fusion menu that features Vietnamese vegetable spring rolls, rigatoni bolognese, and pistachio-crusted chicken breast with morel sauce. *16 W. 22nd St. (212-229-2000). (M–E) AE, MC, V.*

Hush—This Flatiron venture is part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu, served in shareable portions. *17 W. 19th St. (212-989-4874). (I–M) AE, MC, V.*

Le Madri—This Chelsea mainstay has long enjoyed a reputation for informality and flavorful Italian fare. The garden is a wonderful warm-weather spot for a light lunch of salad and pasta or a more substantial repast like osso buco with gremolata or risotto with lemon and zucchini. *168 W. 18th St. (212-727-8022). (M) AE, DC, MC, TM, V.*

Simply Pasta—Perfectly situated for pretheater, this moderately priced Northern Italian restaurant offers a full roster of antipasti, salads, thin-crust pizzas, and pastas—over two dozen of them. *120 W. 41st St. (212-391-0805). (I) AE, DC, DS, MC, V.*

World Yacht Dining Cruises—Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: a collaboration with some of the city's biggest culinary talents, featuring dishes based on recipes from the Sea Grill's Ed Brown, Aquavit's Marcus Samuelsson, and Montrachet's Remi Lauvand and dessert creations from Payard Pâtisserie, all prepared by World Yacht's executive chef Wayne Tuman. Jacket required. Reserve. *Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (212-818-1222). (M) AE, DC, MC, V.*

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St. (212-682-2700). (I) AE, DC, MC, V.*

Della Femina—Jerry Della Femina tapped Kevin Penner, the very talented chef from the adman's Hamptons hot spot, to supervise the stoves at his Manhattan outpost. His city food places the same premium on high-quality ingredients in dishes like day-boat halibut, langoustines with black truffles, and rib-eye steak. Sit at the bar, converse with the very able and accommodating bartender, and try to guess the identity of every A- and B-list celebrity in the collage of caricatures. *131 E. 54th St. (212-752-0111). (M–E) AE, DC, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (212-754-9494). (E) AE, CB, DC, MC, V.*

Genki Sushi—Not your typical sushi bar but a moving conveyor belt with color-coded dishes that indicate the price of your lunch. This midtown branch is the first American outpost of an Asian megachain headquartered in Singapore. The restaurant, whose high-tech design incorporates a wall of exposed sound panels, Lucite chairs and stools, and a Warholian upholstery pattern, also offers bento boxes, vegetarian dishes, sashimi, and a varied sake selection. *9 E. 46th St. (212-983-5018). (I–M) AE, MC, V.*

Hatsuhana—One of Manhattan's pioneering sushi sources, and still an enduring option for a reliable midtown business lunch. All the raw-fish bases are covered, as are the now-familiar realms of teriyaki and tempura. Or sample one of the house specialties, like cucumber-wrapped broiled eel, ostrich carpaccio, and ultraluxurious Kobe beef baked in a salt pouch *and* a bamboo leaf. *17 E. 48th St. (212-355-3345). (M–E) AE, DC, DS, MC, V.*

Le Perigord—This romantic French restaurant near Sutton Place is famous for its classically prepared, elegantly presented French cuisine. The regular clientele, with a liberal smattering of celebrities and diplomats, is the type that dresses for dinner—a good thing, since jackets are required.

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Opening
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Does the opening of Grand Sichuan Int'l Midtown, the third (and most ornate) branch of a popular Szechuan spot in Chinatown, mean we've finally OD'd on Shanghai pork-and-crab dumplings and Cantonese noodle soups? Probably not, but the highly seasoned, chili-spiked house bean curd, Sichuan wontons, and double-cooked pork are a welcome addition to the United Nations of Hell's Kitchen flavors. What separates this newcomer from the kung pao pack are menu oddities like the eight dishes inspired by a Chinese television program and a category called "Mao's home cooking." (The chairman liked his chili peppers—who knew?) The sushi and sashimi selections, like the Japanese chef preparing them, are cross-cultural holdovers from the previous occupant, J West. (745 Ninth Avenue, near 50th Street; 212-582-2288.)

Photograph by Liz Steger.

Open Sundays. Private rooms available for parties. *405 E. 52nd St. (212-755-6244). (E) AE, DC, DS, MC, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Christian Delouvrier's masterful classic French cooking. *2 E. 55th St., in the St. Regis Hotel (212-339-6719). (E) AE, CB, DC, MC, V.*

Maloney & Porcelli—A midtown steakhouse with something extra, courtesy of consulting chef David Burke's contributions—including something called "angry lobster"—plus whole leg of lamb, an extensive wine list, and an innovative menu of American classics. A second-floor party room has a fireplace and skylights. *37 E. 50th St. (212-750-2233). (E) AE, DC, DS, MC, V.*

Michael Jordan's The Steak House N.Y.C.—It's hard not to feel like a king surveying his kingdom from the balcony of the awesomely renovated Grand Central Terminal. And it's easy, with David Walzog's high-protein menu, to eat like an athlete: Choose from Maine lobster, a 44-ounce double porterhouse for two, barbecued short ribs, pepper-crusted buffalo sirloin, and a superlative New York strip. There's a private dining room and a private smoking room. And if you (or your progeny) so desire, you can mark the occasion with a trip to the souvenir shop, for basketball- or steak-themed paraphernalia like baby rattles and dog bones. *23 Vanderbilt Ave., Grand Central Terminal (212-655-2300). (M–E) AE, DC, MC, V.*

Monkey Bar—Since its swanky renovation by David Rockwell, this midtown landmark has undergone several chef changes. Andrew Chase has infused the menu and the retro-feeling dining room with new spirit by way of inspired new dishes like coriander-crusted duck breast with Bartlett pears, onion tart with potatoes and bacon, and loin of rabbit with confit and foie gras ravioli. Plus a special cocktail-hour canapé menu, to be enjoyed in the monkey-mural bar with nightly piano music. *60 E. 54th St. (212-838-2600). (E) AE, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (212-972-3315). (E) AE, DC, MC, V.*

Naples 45 Ristorante e Pizzeria—This sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (212-972-7001). (I–M) AE, DC, DS, MC, V.*

Nino's Positano—As is the wont of upscale Italian restaurants, this one—a more serene, mural-painted version of Nino's uptown—specializes in the food of a certain region, in this case, the south, and Positano in particular. But the menu still manages to read like the greatest hits of the Italian kitchen, with appetizers like Caprese salad, truffle-buttered asparagus with Parmesan, and lemony fried artichokes. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. Whole roasted branzino is filleted tableside, making it almost as dramatic as Nino's famous lobster fra diavolo for two. *890 Second Ave., nr. 47th St. (212-355-5540). (M) AE, DC, DS, MC, V.*

Oceana—Fish-savant Rick Moonen's extensive and excellent seafood menu make this room, reminiscent of the dining cabin on an elegant ocean liner, a favorite for business lunches and romantic evenings alike. The upstairs bar is a perfect retreat for cocktails and seafood snacks in midtown. *55 E. 54th St. (212-759-5941). (E) AE, DC, MC, V.*

Oscar's—This contemporary American brasserie is named for the Waldorf-Astoria's longtime maître d', Oscar Tschirky, creator of such legendary dishes as the Waldorf salad and veal Oscar. The menu leans toward updated classics like yellowfin-tuna tartare and smoked Hudson Valley foie gras with truffled red-wine marmalade. Designer Adam Tihany transported the history-laden dining room into the twenty-first century with a much-needed face-lift. *Lexington Ave. at 50th St. (212-872-4920). (M) AE, DS, MC, V.*

Peacock Alley—Under talented chef Laurent Gras, the Waldorf's posh dining room has broken with mealtime tradition. Rather than offer straightforward appetizers and entrées, Gras divides his menu into categories like ocean/river (lobster soup flavored with chestnuts), field/forest (seaweed and field greens), black truffle (Venetian pasta), and farm (rabbit chop wrapped in pasta). And rather than price each individual dish, he charges by the number of courses one selects: $54 for three, $67 for four, and up. The sommelier's suggested wine pairings are available for an additional price, and jackets are required. *301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E) AE, CB, DC, DS, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (212-753-1530). (M) AE, CB, DC, DS, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (212-867-6767). (M) AE, CB, DC, MC, V.*

Vong—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue–by–way–of–Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. *200 E. 54th St. (212-486-9592). (E) AE, CB, MC, V.*

43rd–56th Streets, West Side

Algonquin—Draws on its history as the fabled stomping ground of literary giants. The wood-paneled sitting-room-like lobby still holds many imaginations captive. *59 W. 44th St. (212-840-6800). (M) AE, CB, DC, MC, V.*

Aquavit—An elegant midtown respite for sophisticated Scandinavian food, set in the glass-enclosed atrium of the former Rockefeller mansion. The menu offers delicately flavored Swedish versions of tea-smoked duck, lobster salad, venison, and, of course, gravlax and herring. *13 W. 54th St. (212-307-7311). (E) AE, DC, DS, MC, V.*

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (212-581-8888). (E) AE, DS, MC, V.*

Café Fonduta—Fondue is back. But don't worry—if you didn't have the foresight to save your old pot, you can come here for a retro fix of sweet (chocolate, with s'mores-style marshmallows and graham crackers) or savory (a cheese medley) versions. Plus, in a neighborhood nearly bereft of cheap eats, there are affordable salads, pastas, panini, and thin-crust pizzas, all available for lunchtime delivery. *18 W. 56th St. (212-247-5011). (I–M) AE.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (212-956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Da Rosina—A convenient pretheater location, specializing in homemade pasta and other casual Italian fare, like baked polenta marinara and veal scallopine. Try the $20 prix fixe dinner. *342 W. 46th St. (212-977-7373). (M) AE, DC, MC, V.*

Estiatorio Milos—The New York outpost of a Montreal favorite, this stylishly spare Greek restaurant specializes in perfectly fresh seafood, arranged market-style on ice and grilled simply with organic herbs and imported olive oil. The fish selection runs from the familiar—red snapper, pompano—to the more exotic, like loup de mer, Moroccan pageot, and Greek dente. Finish with super-creamy goat's milk yogurt with honey. *125 W. 55th St. (212-245-7400). (E) AE, DC, MC, V.*

Jack Rose—Some steakhouses are known for mobsters' having been gunned down outside their doors; others simply prefer to name themselves after gangsters. Such is the case with this modern theater-district steak-and chophouse with a swank lodge-like feel and a comprehensive wine list. Named for the turn-of-the-last-century wiseguy and the cocktail that was also named in his honor, the restaurant specializes in prime steaks, four-pound lobsters, and even a take on that puckery drink, which combines applejack, lemon juice, and grenadine. *771 Eighth Ave., at 47th St. (212-247-7518). (M–E) AE, DC, DS, MC, V.*

La Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," the old-world institution has been successfully reborn. *60 W. 55th St. (212-688-6525). (E) AE, DC, MC, V.*

Langan's—American cuisine in a theater-district shrine to the stars of stage and screen. Food ranges from Black Angus steaks and herb-crusted rack of lamb to crab cakes and marinated duck breast. Theatergoers will want to know about the $23.50 prix fixe dinner, and music lovers about the live jazz and blues on Saturday night and the Sunday jazz brunch. *150 W. 47th St. (212-869-5482). (M) AE, DC, DS, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have earned him a very loyal following. *155 W. 51st St. (212-489-1515). (E) AE, DC, MC, V.*

Les Pyrénées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (212-246-0044). (M) AE, CB, DC, DS, MC, V.*

Local—This theater-district American bistro has lots of cozy booths and turns out sophisticated, refreshingly imaginative fare with international accents but doesn't go overboard. Try the pan-seared scallops with Maine crab cake and sweet-corn chowder; the roasted North Atlantic salmon with spring vegetables; and the excellent desserts. *224*

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

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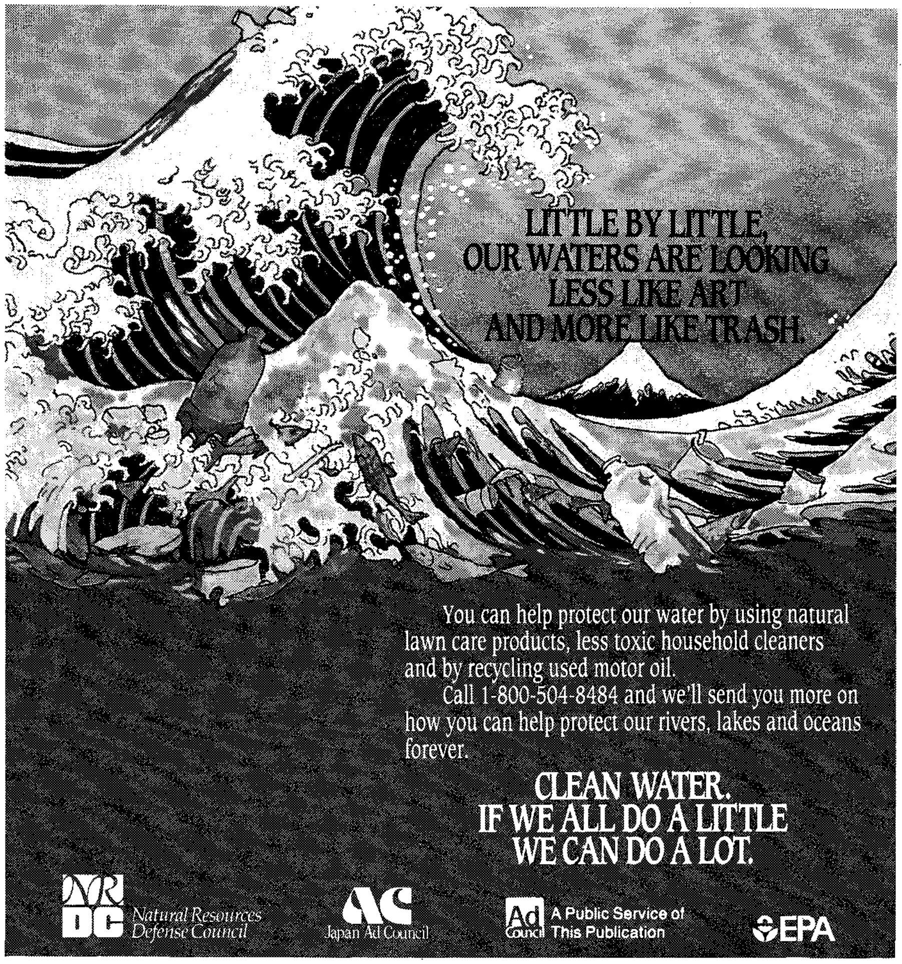
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Martini's—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. *810 Seventh Ave., at 53rd St. (212-767-1717). (M) AE, DC, DS, MC, V.*

Osteria del Circo—This place is always buzzing, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (212-265-3636). (E) AE, MC, V.*

Pig and Whistle—This is midtown's notion of an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (212-302-0112). (M) AE, MC, V.*

Redeye Grill—Just what the Carnegie Hall neighborhood needed: a huge room with nudes on the pillars and all manner of smoked fish on the bar. The signature dish, dancing shrimp, is great for sharing. And don't leave without sampling the banana-cream pie. *888 Seventh Ave., at 56th St. (212-541-9000). (M–E) AE, DS, MC, V.*

René Pujol—This theater-district oasis offers fine provincial French cooking in a sweet country-inn atmosphere. The conventionally familiar menu includes such specials as pan-seared duck breast with fruit chutney, steamed cod with coriander and ginger vinaigrette, and a salad of warm lobster, mesclun, and julienned vegetables. *321 W. 51st St. (212-246-3023). (M) AE, DC, MC, V.*

Sitar Indian Cuisine—This casual restaurant attracts office workers and midtown's ever-growing hordes of tourists, who come for house specialties like ginger chicken, lamb shaslik, onion bhajia, and the always-popular chicken tikka masala. *58 W. 56th St. (212-581-1155). (I–M) AE, DS, MC, V.*

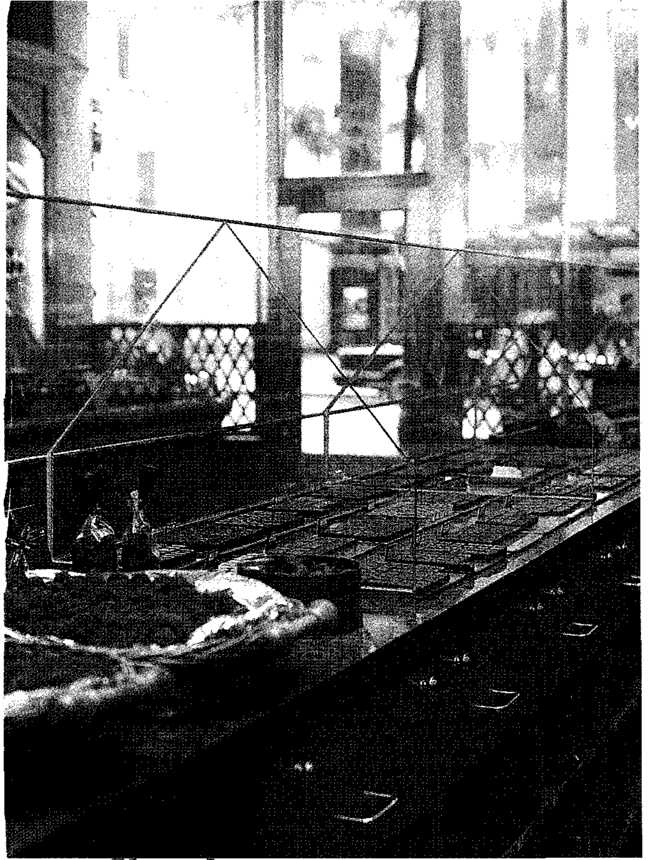
Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (212-397-3737). (M–E) AE, MC, V.*

Trattoria Dopo Teatro—Chef Andrea Pace is famous for his open ravioli of lobster and lamb, which appear on his Northern Italian menu alongside dishes like sautéed venison chops with spinach gnocchi, risotto with baby shrimps, and artichoke hearts stuffed with sun-dried tomatoes and black-olive purée. The dining room is decorated with stills from the Italian cinema, and it leads into an enclosed "secret garden," a warren of private rooms, each designated for a different leisurely activity (wine room, grappa room, cigar lounge). *125 W. 44th St. (212-869-2849). (M) AE, DC, DS, MC, V.*

57th–60th Streets

Armani Café—This stylish midtown haven for weary shoppers (and informed eaters) on the sixth floor and rooftop terrace of the clothing store offers wonderfully fresh salads, al dente pastas, delicious sandwiches, and entrée specials like chicken breast with lentils, roasted vegetables, and polenta. *601 Madison Ave., nr. 57th St. (212-715-0500). (M) AE, DC, MC, V.*

Brooklyn Diner U.S.A.—It's tempting to stereotype the theme restaurant row that is Fifty-seventh Street, even more so since the arrival of Warner LeRoy's over-the-top re-creation of the Russian Tea Room. At first glance, "the Finer Diner" up the block looks like yet another excuse to sell sweatshirts. But don't be fooled by the neon lights and the geographically incorrect cheeriness of the wait staff. If this is how owner Shelly Fireman chooses to memorialize the Brooklyn of his youth (which happens to have been spent in the Bronx), we won't complain, despite prices that would shame any genuine greasy spoon (entrées, $13.95 to $24.95). It's comfort-food heav-



Shopping
Cocoa Channel

The closest we've ever come to unalloyed Augustus Gloop–ish gluttony is blissfully drowning in the intensely rich, absurdly expensive hot chocolate at La Maison du Chocolat, which has just opened a second Manhattan branch in midtown. Like its Madison Avenue and Parisian precursors, the new store is a color-coordinated ode to the cacao bean: Italian marble floors and counters, Limoges porcelain, upholstered bar stools, backlit display shelves—*napkins*, even—all in signature shades of mocha and caramel that blend perfectly with the exquisite selection of pastry, pralines, and ganache. (30 Rockefeller Center; 212-265-9404.)

en: big portions of exuberantly non-diet Americana like pigs in a blanket, sliced from the overgrown house "fifteen-bite hot dog"; a fresh-turkey sandwich on a buttery roll with stellar mashed potatoes and cranberries that taste better than the day after Thanksgiving; ham-flecked linguine baked in a too-rich-to-finish sauce that modestly bills itself as macaroni and cheese. *212 West 57th Street (212-977-2280). (M) AE, DC, DS, MC, V.*

Brooklyn Diner USA—"The Finer Diner" serves a gourmet reworking of the foods of everyone's favorite borough, from fragrant chicken soup with challah to a "fifteen-bite hot dog," with refreshments like Penfolds Cabernet and chocolate malts. *212 W. 57th St. (212-581-8900). (I–M) AE, DC, MC, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (212-758-5700). (E) AE, CB, DC, MC, V.*

Gabriel's Bar & Restaurant—Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars alike manages to be unintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs in a sauce of dark beer and sage with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. *11 W. 60th St. (212-956-4600). (M–E) AE, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (212-371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (212-754-6272). (E) AE, CB, DC, MC, V.*

Nirvana—The only Indian restaurant with a superb fifteenth-floor-view of Central Park and a varied menu of Bangladeshi and Pakistani specialties. Sample from a selection of curries, kormas, biryanis, kababs, tandooris, and vegetarian dishes. *30 Central Park So. (212-486-5700). (M) AE, MC, TM, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (212-753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (212-265-5959). (E) AE, CB, DC, MC, V.*

Shelly's New York—Bronx-born, Brooklyn-obsessed, Manhattan-based restaurateur Shelly Fireman tends to make big, personal statements: the flashy neon façade of his Brooklyn Diner USA, Fireman's of Brooklyn, and this, the latest place made in his own image (in a space that was originally an Art Deco–era Horn & Hardart). Only the assimilative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger audaciously crowned with seared foie gras and make it work. *104 W. 57th St. (212-245-2422). (M–E) AE, DC, MC, V.*

Above 60th Street, East Side

Fireman's of Brooklyn—The man behind midtown's nostalgic Brooklyn Diner expands on his outer-borough fantasy with this seafood house, which features a shrimp, oyster, and chowder bar; market-fresh fish; and landlubber options like filet mignon and "Bubba Fireman's chicken." *1081 Third Ave., nr. 64th St. (212-838-7570). (M) AE, DC, MC, V.*

Jo Jo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. *160 E. 64th St. (212-223-5656). (E) AE, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. 1354

Photograph by Carina Salvi.

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First Ave., nr. 72nd St. (212-988-0002). (E) AE, DC, DS, MC, V.

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (212-644-1900). (E) AE, DC, DS, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *1596 Second Ave., nr. 83rd St. (212-585-3838). (M–E) AE, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (212-861-8608). (E) AE, DC, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (212-877-3500). (M–E) AE, CB, DC, MC, V.*

La Vela—A comfortable, unpretentious spot for Northern Italian food. Worth sampling are the zuppa di pesce, the risotto, and the wild-mushroom, black-olive, and goat-cheese pasta. *373 Amsterdam Ave., nr. 77th St. (212-877-7818). (I) AE, DC, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *240 Columbus Ave., at 71st St. (212-769-3988). (M–E) AE, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (212-724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. And now, lunch is served Tuesday through Friday. *222 W. 79th St. (212-799-0400). (E) AE, DC, MC, V.*

Sapphire Indian Cuisine—A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle, an area in sore need of a tandoori infusion. The prix fixe lunch buffet is a bargain, and all the currently trendy territories (Goa, Gujarat) are well-represented. *1845 Broadway, nr. 61st St. (212-245-4444). (M) AE, DC, DS, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (212-496-6280). (M) AE, DC, DS, MC, V.*

ASK GAEL

Who's who in the Great Hamptons Cookie Battle?

In certain Hamptons circles it was the only hostile takeover that really hurt, finally provoking suits, countersuits, picketing, and injunctions. But now, in a settlement King Solomon could have devised, Kathleen King, the North Sea potato farmer's granddaughter, who started selling her cookies at age 11, is back in her Southampton bake shop. The partners who tossed Ms. King out last February get to keep her name. Kathleen gets the charming pale yellow clapboard bakeshop on North Sea Road, but it's called Tate's now. Both litigants (and anyone who has her cookbook) share her recipes. But, as King observes, "every cook does a recipe differently." Now, with her people tending the ovens, the bakery is turning out fabulous brownies and blondies; luscious pecan, chocolate-marble-cream-cheese, and lemon bars; and sour-cream pecan coffee cake and old-fashioned fruit pies. (Most at less than the boutique prices found at the fancy-food emporiums around here.) Frankly, I like my chocolate-chip cookies fat, gooey, and bursting with chocolate chunks, but fans who swear by these crisp, sedately chocolate-studded thinnies may notice that Tate's by Kathleen are moister than those shipped from Virginia wearing the Kathleen's label. (43 North Sea Road, Southampton; 631-283-9830.)

Photograph by Karen Pearson.

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nightlife

Sonic Youth...AC/DC...Junior Vasquez

Concerts

AC/DC—8/24 at 8: *Continental Airlines Arena (212-307-7171). $35–$45.* 8/25 at 8: *Madison Square Garden, 34th St. and Seventh Ave. (212-307-7171). $38–$48.*

Creed—8/28 at 8: With 3 Doors Down and American Pearl. *Madison Square Garden, 34th St. and Seventh Ave. (212-307-7171). $27.50–$36.50.*

Dido—8/21 at 7:30. *Roseland, 239 W. 52nd St. (212-307-7171). $18.50.*

Don Henley—8/26 at 8: *Jones Beach Theater, Wantagh, Long Island (212-307-7171). $35–$75.*

Luther Vandross; Boyz II Men—8/27 at 7:30. *PNC Bank Arts Center, Newark, N.J. (212-307-7171). $20–$65.*

Pearl Jam—8/23–8/25 at 7:30: With Sonic Youth. *Jones Beach Theater, Wantagh, Long Island (212-307-7171). Sold out.*

Small Stages

Baby Jupiter—8/21: Groove Council; "Silith Fair." 8/22: Dawn Landes; Joe Davidson; Freeman. 8/23: Stuffy Schmitt; David Clements; Mental Unity. 8/24: Evil Dee; Pillow Theory. 8/25: Juice Bomb; Stella Starr; the Churchills. 8/26: Lourds; Mad Juana. 8/27: "Flow." 8/28: "Silith Fair." Buster Poindexter. *170 Orchard St. (212-780-0287).*

B.B. King Blues Club & Grill—8/21: Fictura; Pondskater. 8/24: Otis Clay. 8/25–8/26: Taj Mahal. *243 W. 42nd St. (212-997-4144)*

Bottom Line—8/22–8/24: Dar Williams. 8/25: John Gorka; Cheryl Wheeler. 8/26: Buster Poindexter. *15 W. 4th St. (212-228-7880).*

Bowery Ballroom—8/22: Eve 6. 8/25: Summer Pop Splash. 8/26: Gogol Bordello; Yuri Yunakov. *6 Delancey St. (212-533-2111).*

Irving Plaza—8/23: Weezer. 8/24: Goldfinger; the Urge. 8/25: Amel Larrieux. *17 Irving Pl. (212-777-6800).*

Joe's Pub—An intimate space that boasts the most eclectic booking in town. Expect everything from torch singers to underground hip-hoppers to New Age composers. Mondays: "Benefit," a downtown music revue. Tuesdays: "Original Roses" with D.J. Beverly Bond. Wednesdays: Reggae music with "Fever." Thursdays: Editors, scene-makers, and boldface names take their turns spinning their favorite records with the "Personality D.J. Series." Sundays: The deep-house-oriented "Love Bazaar" with D.J. MKL. 8/21: Kitty Wells. 8/22: Liza Jessie Peterson. 8/23–8/24: Ahn Trio. 8/25: Queen Esther. *425 Lafayette St. (212-239-6200)*

Knitting Factory—8/21: At the Drive-In; Rhythm of Black Lines. 8/22: At the Drive-In. 8/23: Acoustic Posies: Jon Auer & Ken Stringfellow; Shannon Wright. 8/24: D.J. Alex Paterson. 8/25: Chicago Underground Duo; Casey Rice. 8/27: Pedro the Lion; Ida; T. W. Walsh. *74 Leonard St. (212-219-3055). $.*

Maxwell's—8/21: The Posies; Shannon Wright. 8/24: The Amazing Crowns; the Heartdrops. 8/26: Shades Apart; the Pilfers. *1039 Washington St., Hoboken, N.J. (201-653-1703).*

Mercury Lounge—8/21: Brendan O'Donnell; Kelsey Barber. 8/22: Seymour & One Big Love. 8/24: Tugboat Annie; the Interpreters. 8/25: The Moonlighters. 8/26: Kharma Zhu. 8/27: Sharpshooters. 8/28: Olivia Neutron Bomb. *217 E. Houston St. (212-260-4700).*

Rodeo Bar—8/21: Kinky Friedman. 8/22: Sleepy LaBeef. 8/23: Eric Heatherly. 8/24: Ronnie Dawson. 8/25: Rockabilly Meltdown. 8/26: The Star Room Boys. 8/27: The Polecats. 8/28: Western Caravan. *375 Third Ave., at 27th St. (212-683-6500)*

S.O.B.'s—8/21: ORQ Sublime. 8/23: Cocoa Brovaz. 8/25: Pucho. 8/26: Silvana Magda. 8/28: Larry Harlow. *204 Varick St. (212-243-4940).*

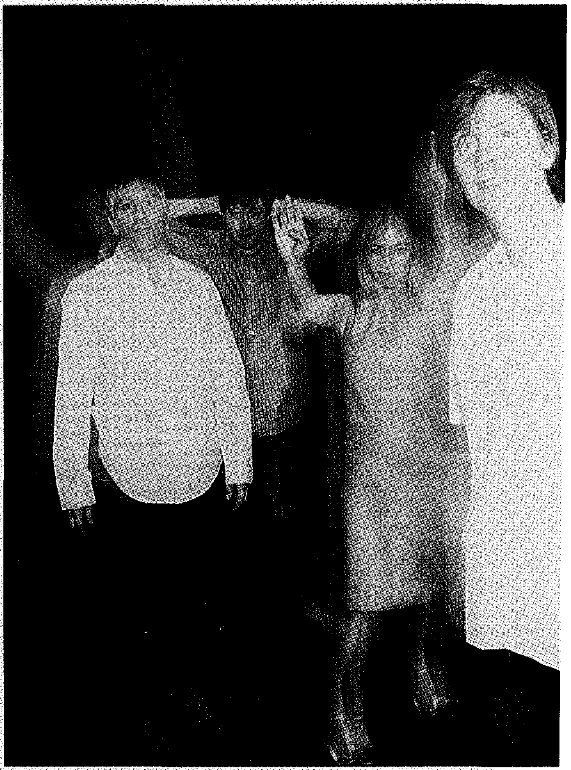
Wetlands—Mondays: D.J. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 8/22: Innervisions; Bump City. 8/23: Chocolate Genius; Rhythm Republik. 8/24: Cousin Fungus; Alan Bennet Band. 8/25: Nozmo King. 8/26: The Grandmothers. 8/26: Inasense. 8/27: Mephiskapheles; Leftover Crack. *161 Hudson St. (212-386-3600). $.*

Clubland

Centro-Fly—Like Vinyl, Centro-Fly is hopping with big-name D.J. talent nearly every day of the week. Thursdays: "Subliminal Sessions" with D.J. Erick Morillo and occasional special guests like Armand van Helden and "Little" Louie Vega. The second Friday of every month: Long-running house party "N'Ice," which made an exodus from Baktun after more than a year at the meatpacking-district nightspot. Third Friday of every month: House par-

Performance
Ghosts Stories

The title of the new album from stalwart rock experimentalists Sonic Youth (pictured), *nyc ghosts & flowers*, tells much about the band's relationship with the city that inspires them. "With this record, we're looking back at the history of experimental art in New York," explains Sonic Youth guitarist Lee Ranaldo. "The deaths of Allen Ginsberg and William Burroughs were the primary inspirations, but the album came to envelop much more than that." Indeed, *nyc ghosts & flowers* could be interpreted as a lament for a lost New York of the mind, a gritty city where bohemia flourished in every sidewalk crack before the dulling gentrification of the IPO era. "New York used to be this little island that seemed separated from the rest of the country," Ranaldo continues, "but more and more it's becoming like every other city in America." The music business has gone in much the same direction, a shift the band addresses on "nevermind (what was it anyway)." "We heard 'Smells Like Teen Spirit' on the radio last night, and we were talking about how none of us could have predicted the way things have gone since." But the album isn't as funereal as it might seem; songs like "free city rhymes" and "streamxsonik subway" are among the band's most expansive work since 1988's sprawling *Daydream Nation*. "We're back to making records the way we did in the eighties, with our heads down and our eyes away from market concerns," says Ranaldo. So far, the kids are all right with that, at least to judge from the reactions the band has been getting opening for Pearl Jam, with whom they're performing at Jones Beach Theater August 23 to 25. "We've been in the same situation with R.E.M. and Neil Young," Ranaldo says, "and Pearl Jam's audience is the most receptive to what we do." **ETHAN BROWN**



Photograph by Michael Lavine.

ty "Con-fu-sion," also a refugee from Baktun, with big-name D.J.'s like Chicago's Pierre. Saturdays: Energetic house and big beat with "Plant." The last Saturday of every month, Plant presents D.J.'s Junior Sanchez and Roger Sanchez (no relation), two of New York house music's finest. Sundays: Dressed-up hip-hop with "VIP Sundays" featuring D.J. Max Glazer and Jessica Rosenblum. Mondays: Frankie Inglese's retro soul, funk, and R&B party "Soul Kitchen." *45 W. 21st St. (212-803-7859).*

Cheetah—A tacky, jungle-themed club with a spacious dance floor and a decent sound system nonetheless. Tuesdays: "Twelve West," D.J. Nicky Siano's wildly fun, campy after-work party where Chelsea boys, fierce voguers, men in Superman costumes (!) get their groove on for an early-week romp that rivals the ecstatic energy of "Body & Soul." Thursdays: "Clique," where the socialite set grooves to hip-hop beats. Fridays: Blokes go crazy to trance and house at "GBH" ("Great British House"). *12 W. 21st St. (212-206-7770).*

"Destiny"—Saturdays at 10. A great new Saturday-night soulful-house party in Brooklyn with a nice roster of guest D.J.'s like Tony Humphries, Nicky Siano, and Fred Pierce. The nightspot's spacious, dancer-friendly floor, no-attitude door policy, and warm, friendly crowd make "Destiny" one of the year's best new club nights. *1 Front St., Brooklyn (718-707-1377).*

Don Hill's—South and west enough to scare away the rabble, this inconspicuous bar hosts rockers, club kids, and vinyl gourmets—all of whom groove to some of the best D.J.'s in the city. Wednesdays: "Rock Candy" with D.J. and host Steven Blush. Thursdays: "BeavHer," a long-running eighties night. Fridays: Drag queens and gay rock-and-rollers get down at "Squeezebox." Saturdays: British-rock-themed "Tiswas." Sundays: D.J. Johnny Sender spins an eclectic mix of soul, funk, rock, R&B, salsa, and house at "Loose." *511 Greenwich St. (212-219-2850). $.*

Frank's Lounge—A bare-bones bar and dance spot, which hosts Lorie and E-Man's frenzied but low-key house-music party "Bang the Party" every Friday. The party, which has been at venues all over town from the 205 Club to Baktun, is just now settling into its own groove. And what a groove it is: On a recent Friday, track-suited break-dancers, baggy-pants-clad dancers, and bare-chested muscle men got down to the ecstatic house of D.J. White Mike with a floor-shaking intensity. *660 Fulton St., at S. Elliott St., Fort Greene, Brooklyn (212-726-1322).*

Fun—This sprawling, bilevel, warehouselike space doesn't book big-name D.J. talent, but it's got one of the coolest interiors in clubland, with huge projections of Japanese anime, a vertiginous yet comfy balcony area, and a seemingly gravity-defying D.J. booth. *130 Madison St., under the Manhattan Bridge (212-964-0303). $5.*

The Roxy—The cavernous Chelsea institution's deeply entertaining and mysteriously underattended Tuesday- and Wednesday-night roller-skating jam keeps boogie queens' wheels spinning till the wee hours. Fridays: "Big Fridays" offer big fun for the weekender straight crowd. Saturdays: Superstar D.J. Victor Calderone spins house for the Chelsea boys while hard-bodied go-go boys dance on the bar. 7/10: George Clinton and the P-Funk All-stars. *515 W. 18th St. (212-627-0404). $.*

Shine—This downtown spot is now host to excellent, enthusiastically received D.J.-oriented nights as well as up-and-coming rock and dance acts. Mondays: "Giant Step Mondays" with the gloriously great D.J. Ron Trent. Tuesdays: "Prohibited Beatz," electronica in all its many and varied subgenres with D.J.'s Swingsett and Yoshi. Thursdays: Reggae and soul with "Mash Potatoes." Fridays: Hip-hop with D.J.'s Stretch Armstrong and Mateo. Saturdays: D.J. Greg Poole's dance-centric "Tremendous." *285 W. Broadway (212-941-0900).*

Spa—The health-and-wellness theme (white walls, bathrooms designed to look like saunas) is thankfully mostly unobtrusive, and the crowd is thankfully not excessively chic. Spa promoter Steven Lewis maintains the kind of balance between office zhlubs, club kids, and A-listers he pulled off so nicely in the early days of the now defunct Life. Wednesdays: "Big Bad Dodgy Disco," with New Wave and rock spun by D.J. Paul Sevigny. Thursdays: Superpromoter Erich Conrad's "Glam," with D.J. Jackie Christie. Fridays: Mark Ronson and Grandmaster Flash spin hip-hop and R&B for the A-listers at "Hollywood 2000." *76 E. 13th St. (212-388-1060).*

Twilo—Twilo is the superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Wednesdays: The upstairs lounge hosts hard house and techno with "2K Wednesdays," a low-key alternative to the frenzied Friday nights. Fridays: World-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights. Saturdays: Aging club king D.J. Junior Vasquez spins for his bare-chested Chelsea-boy following. 8/26: Junior Vasquez's Birthday Party. 8/27: Groove Armada. *530 W. 27th St. (212-268-1600).*

Vinyl—Stripped of its liquor license, this once-hedonistic downtown space is now a dance-music purist's paradise and quite possibly the best club in the city. Wednesdays: "Little" Louie Vega spins at the relaxed, low-key (for now), dance-friendly (check out the break-dancers in the back of the room) house party "Dance Ritual." Fridays: Hard, trippy house (affectionately nicknamed "K-hole house") by its aficionados) from D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now legendary afternoon party "Body & Soul." Arrive early or you'll face a devastatingly long line at the door. *6 Hubert St. (212-343-1379).*

Jazz

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Toshiko Akiyoshi Jazz Orchestra. Tuesdays: The Famous Duke Ellington Orchestra directed by Paul Ellington. 8/23–8/26: Jon Faddis Quintet. *315 W. 44th St. (212-581-3080).*

Blue Note—With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. *131 W. 3rd St. (212-475-8592).*

Cajun—A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall–style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. *129 Eighth Ave., at 16th St. (212-691-6174).*

"Charlie Parker Jazz Festival"—8/27. All-day jazz festival dedicated to the late bassist, featuring supergroup Sphere with Kenny Barron, Gary Bartz, Buster Williams, and Ben Riley. *Tompkins Square Park at Ave. A (no phone). Free.*

City Hall—Mondays in the Granite Room: The Charles Mingus Orchestra. $15 cover, $10 for students. *131 Duane St. (212-227-7777).*

Deanna's—This Lower East Side jazz haunt run by singer Deanna Kirk should give Tonic a run for its money. Open Tuesday through Sunday. Kirk performs on most nights. *107 Rivington St. (212-420-2258).*

Detour—With no cover and top-notch young players, this Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. 8/21: Damian Pacheco Quartet. 8/22: Kerry Politzer Quartet. 8/23: Matt Shulman Quartet. 8/24: Dawn Thompson Quartet. 8/25: Mike Magilligan Quartet. 8/26: Brooklyn Boogaloo Blowout. 8/28: Renaud Penant Trio. *349 E. 13th St. (212-533-6212).*

Dharma—An elegant little gem of a club, serving sounds from funky bop to "out" experimentalism on the historic shopping thoroughfare—just don't

Performance

Back in Black

Long before heavy music with grooves hit the mainstream via Limp Bizkit, AC/DC (pictured) were unleashing sledgehammer riffs that inspired rockers like Korn and hip-hoppers like Boogie Down Productions, among others. On August 24, AC/DC will embrace a whole new generation of fans (and probably their parents as well) at the Continental Airlines Arena. They'll no doubt do the same August 25 at Madison Square Garden. (See "Concerts.")

Photograph by Michael Halsband.

pay retail. Sets at 7 and 10. *174 Orchard St. (212-780-0313).*

Iridium—In the surreal basement across from Lincoln center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Quartet holds office hours. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. 8/22–8/27: James Moody Quartet. *44 W. 63rd St., across from Lincoln Center (212-582-2121).*

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, jazz greats, and artists on the rise. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; and Sun. at 7 and 9. $15–$25 cover; $10 minimum. 8/22–8/27: Kenny Dorham Festival. *116 E. 27th St. (212-576-2232).*

Museum of Modern Art—Fridays, in addition to throwing its doors open for pay-what-you-wish night, MOMA also transforms its cafeteria into a (sort of) swinging jazz club. All shows at 5:30. The museum's Sette restaurant offers jazz Thursdays and Saturdays, 6–10. 8/24 and 8/26: Ron Jackson Trio. *11 W. 53rd St. (212-708-0480).*

Red Blazer—Mondays and Tuesdays: Sam Ulano's Jazz band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. *32 W. 37th St. (212-947-6428).*

Showman's Café—Reopened right on 125th Street (though not, unfortunately, in its original location adjacent to the Apollo), the legendary jazz watering hole offers slow-cooked soul-jazz and funkified hard bop every night. No cover; two-drink minimum. *375 E. 125th St. (212-864-8941). $.*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. *183 W. 10th St. (212-929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So. (212-242-1785).*

Tonic—Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. 8/21: Angus MacLise CD Release Party. 8/23: Greg Tardy; Ben Perowsky Trio. 8/25: Butch Morris. 8/26: Ellery Eskelin. *107 Norfolk St. (212-358-7503). $.*

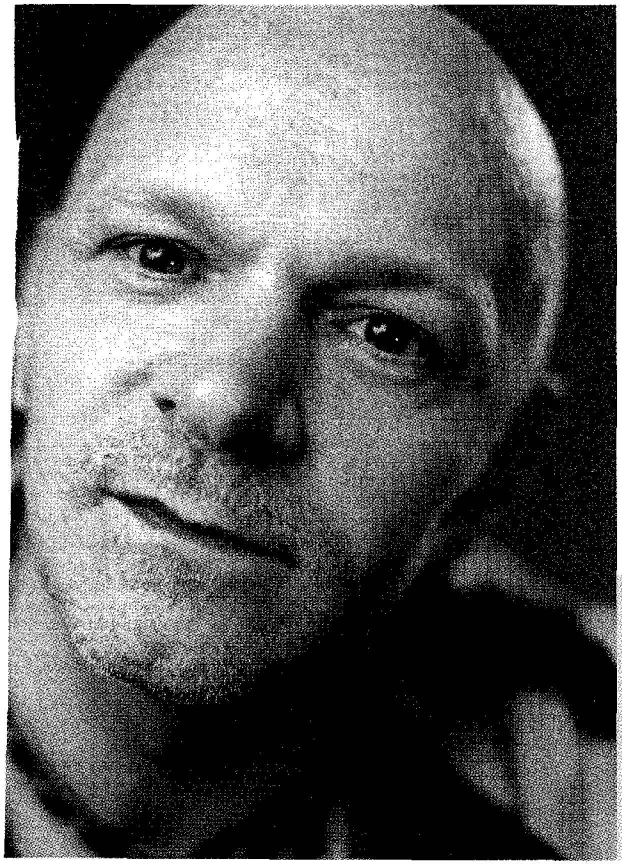
Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 8/22–8/27: Clark Terry Quintet. *178 Seventh Ave. So. (212-255-4037). $.*

Comedy

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Shows Tues.–Thurs. at 9:30; Fri.–Sat. at 8, 10, and midnight. *82 W. 3rd St. (212-477-1000).*

Carolines On Broadway—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. $12.50–$24.50; two-drink minimum. 8/22: "Hot 97's 'Phat Tuesday' "; "The Blue Collar Show." 8/23: Monteria Ivey. 8/27: Sherman Hemsley. *626 Broadway, bet. 49th and 50th Sts. (212-757-4100).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.–Thurs. at 9. Through 8/27: Colin Quinn; Wanda Sykes; Godfrey; Nick DiPaolo; Jim Norton; Greg Giraldo. *117 MacDougal St. (212-254-3480).*



Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Gotham—A trendy comedy spot in the Flatiron district. Every Tues. and Sun., New Talent Showcase. Shows Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover. Two-drink minimum. 8/23: Robert Klein. 8/24: "Homocomicus." 8/25–8/26: Tom Papa; Louis Ramey; Kevin Flynn. *34 W. 22nd St. (212-367-9000).*

"Spin Cycle Comedy"—Comedy from Danny Cohen and Jodie Wasserman while you separate your whites and colors. Really. *King Size Laundromat, 178 Seventh Ave., at 20th St. (212-501-6016). Free.*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Shows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 10, and 12:15 A.M. $12 cover. *236 W. 78th St. (212-595-0850).*

Cabaret

Algonquin Hotel—The Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. and Sat.) Sundays: The Howard Fishman Quartet. Through 9/2: Howard Fishman. *59 W. 44th St. (212-840-6800).*

Arci's Place—A Murray Hill–area Italian restaurant with an intimate cabaret space. Sundays at 8: Lisa Asher and Jeff Waxman. Mondays at 8: Steven Lutvak. *450 Park Ave. So., at 30th St. (212-532-4370).*

Cafe Pierre—Tues.–Sat., singer-pianist Kathleen Landis celebrates her fourteenth year at the Cafe Pierre with a special program called "Fascinating Rhythms: 50 Years of American Popular Song and Jazz." Sun.–Mon., Nancy Winston sings and plays piano. $19 minimum; jacket and tie required. *Fifth Ave. at 61st St. (212-940-8195).*

The Carnegie Club at Carnegie Bar and Books—Fridays and Saturdays at 9:30 and 11: Sinatra impersonator Cary Hoffman, backed by Stan Rubin's eleven-piece big band. $20 cover; two-drink minimum. *156 W. 56th St. (212-957-9676).*

Don't Tell Mama—What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? 8/26: Celebrity impersonator Tommy Femia presents "Judy Garland Live: That's Entertainment!" 9/2: Gay & Lesbian Stand-up & Musical Comedy Fest. *343 W. 46th St. (212-757-0788). $.*

Feinstein's at the Regency—Michael Feinstein's cabaret space at the Regency Hotel shares the room with the restaurant 540 Park. Tickets are $60; $50 food-and-drink minimum. Through 9/9: Marc Salem. *540 Park Ave., at E. 61st St. (212-307-4100 or 212-339-4095).*

FireBird Café—The theater district's newest post-show snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Sets Wed.–Thurs. at 9; Fri.–Sat. at 9 and 11. $30 cover; $20 minimum. *365 W. 46th St. (212-586-0244).*

Judy's—This cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 8/21: "Leer Mondays" with the Lounge-O-Leers. 8/23: Anita Michaels in "A Hairdresser Looks At Her Roots." *169 Eighth Ave., bet. 18th and 19th Sts. (212-929-5410).*

Performance
Junior Year

Criticized in recent years for unimaginative remixes and lackluster D.J. sets, clubland icon Junior Vasquez (pictured) is enjoying a comeback of sorts thanks to his uplifting remix of Madonna's new "Music" and more soulful, varied performances. On August 26, he'll celebrate a particularly triumphant birthday (don't ask how old—it's club culture) during his weekly residency at Twilo. (See "Clubland.")

Photograph by Andrew Haagen.

the mix

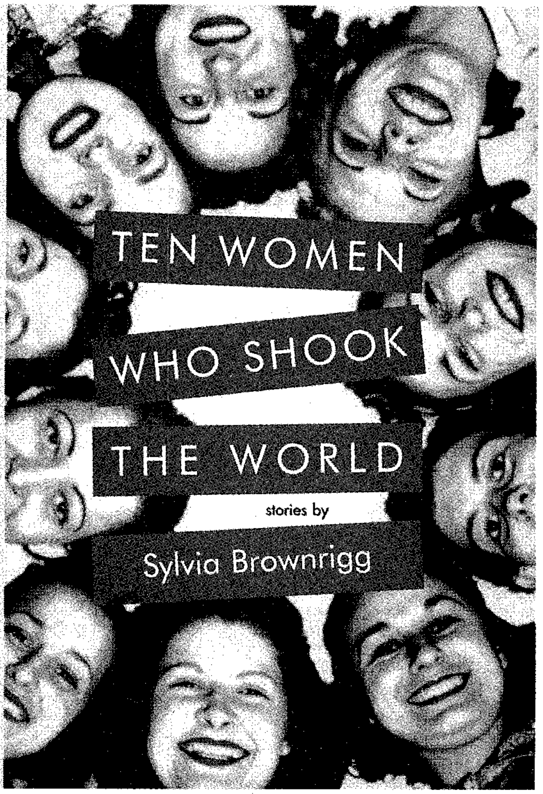
Branford Marsalis...Staten Island by Tugboat

In Print

Movers and Shakers

When Sylvia Brownrigg first moved to London, she had just gone through a breakup, which made her feel even more isolated than any Californian would arriving in a place where people say "queue." "People always assume you're going out with someone who brought you there or something," she says. That didn't help. Nevertheless, says Brownrigg, "I thought London would be a good place to launch myself as a writer because it's such a bookish town, and New York never really felt like a possibility to me." There, she wrote her first collection of short stories, *Ten Women Who Shook the World*. "I was really far from friends and family and felt a bit adrift, which partly explains why the voice is sort of on the edge," she says. "I was also trying to connect with America, and while these stories aren't necessarily set there, I think it's still a very American book." Published in the States a year after her first novel, *The Metaphysical Touch*, *Ten Women* introduces female anxieties both familiar and far-fetched—throwing a good party, running the surreal firm that built the Taj Mahal, the Pyramids, Chartres, and the Great Wall of China. "The title sounds like a feminist manifesto," she says, "but I was 30 when I wrote this, so I was a few years away from that undergraduate 'Let's march on Washington' sensibility, and I was ready to poke a bit of fun and be slightly ironizing." Brownrigg's next plan is to return from England to California: "My joke is that there my English novel will probably come out." But why the sudden urge to go back to the place she started from, where everything is familiar? "Actually, I'm seeing this guy . . ." Brownrigg will be reading on August 30 at Barnes & Noble Astor Place with Catherine Bush.

ARIEL LEVY



John Leonard's TV Notes

Atmospheres (8/23; 8 to 9 P.M.; the Weather Channel), with meteorologists Jim Cantore and Mishelle Michaels, is an idea whose time has come whether we like it or not—a new Wednesday-night magazine series with a weekly "Feature" (first up, how the Coast Guard copes with hurricanes), "Destination" (first up, Aruba), "In the Elements" (skyscrapers in Chicago face off against heavy winds), and "Unique Weather" (preparing the space shuttle *Atlantis* for whatever). Devoted as I am to this channel, I await segments on autumn and back pain, winter and depression, springtime in Paris, and "Pets and Drought."

The Mrs. Bradley Mysteries (8/27; 8 to 9 P.M.; BBC America) are back for a second season of Sunday nights, with Diana Rigg as the retired flapper who's read Freud and become, in her chauffeur-driven limo, an all-England sleuth. The two new episodes I've seen do not include tonight's—but one of them, "The Worsted Viper" (scheduled for 9/17), is by far the best of the series so far, about virgin sacrifice and satanic murders in a seaside resort, with a genuine surprise villain as well as a deepening of the personal and professional bonds between Mrs. Bradley and her driver George (Neil Dudgeon), who also just happens to be the father of a virgin.

The Sandy Bottom Orchestra (8/27; 8 to 9:40 P.M.; Showtime), based on the children's novel by Garrison Keillor and Jenny Lind Nilsson, stars Tom Irwin as a dairy farmer who wants an orchestra to play classical music in these Wisconsin sticks; Glenne Headly as his wife, who is sure he'll be laughed at by the same philistines who want to destroy a historic building to make room for a new pizza parlor; Madeline Zima as their violin-playing 14-year-old daughter; and Jane Powell as the family friend who helps out whenever possible, which isn't always. No harm, no foul.

***La Traviata* From Paris** (8/27; 9 to 11:30 P.M.; Channel 13), featuring the best music ever written about tuberculosis, stars the heretofore unknown Eteri Gvazava as the cough-cough courtesan Violetta, Zubin Mehta conducting the RAI Symphony Orchestra and Chorus, and the City of Paris itself—from the *Belle Époque* Hotel Boisgelin, which now houses the Italian Embassy, to the Petit Palais on the Ile St.-Louis, in the shadow of Notre Dame, with an Act II day trip to Marie Antoinette's hamlet in the gardens of Versailles—upstaging any theatrical pretender. And all of them are knockouts. This "Great Performances" presentation is the "live" two-day production broadcast by satellite all over Europe last June, so the tracking shots and cutaways are almost as much fun as the Verdi.

Radio Highlights

"JazzSet With Branford Marsalis"—8/27 at 6 P.M.; 8/30 at 7 P.M: In honor of host Branford Marsalis's 40th birthday, JazzSet airs the prolific saxophonist's hour-long set from the 1998 Panasonic Village Jazz Festival, featuring Branford with his longtime quartet: pianist Kenny Kirkland, bassist Eric Revis, and drummer Jeff "Tain" Watts. WBGO 88.3 FM.

The Written Word

William A. Shutkin—8/22 at 7:30 P.M.: The environmentalist and lawyer discusses the activist ideals outlined in his new book *The Land That Could Be: Environmentalism and Democracy in the Twenty-First Century.* Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Francine Silverman—8/24 at 12:30 P.M.: A discussion and book-signing with the author of the new guidebook *Catskills Alive.* Borders Books & Music, 461 Park Ave., at 57th St. (212-980-6785); free.

Barbara Kessel—8/24 at 7:30 P.M.: The author discusses her new narrative, *Suddenly Jewish.* Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Nicole Blackman—8/26 at 7 P.M.: A reading and book-signing with the spoken-word artist and author of *Blood Sugar.* The Soft Skull Shortwave Store, 107 Norfolk St. (212-473-9530); free.

Catherine Bush and Sylvia Brownrigg—8/27 at 7:30 P.M.: Reading from their new books *The Rules of Engagement* and *Ten Women Who Shook the World,* respectively. Temple Bar, 332 Lafayette St. (212-925-4242); free.

Gordon Nathaniel Lederman—8/29 at 7:30 P.M.: The author discusses his new book *Reorganizing the Joint Chiefs of Staff: The Goldwater-Nichols Act of 1986.* Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Tours

Tug Travels: Staten Island Day Trip—8/26 at 9 A.M.: A boat trip to Staten Island, with stops at Kill Can Kull, Shooter's Island, and Arthur Kill. Meet at the *W. O. Decker* tugboat, South St. bet. Piers 15 and 16 (212-748-8786); $180.

The Millionaires' Mile—8/26 at 1 P.M.: A walking tour of the Fifth Avenue "Gold Coast," focusing on the history, architecture, and famous past residents of the neighborhood, with stops at sites associated with J. P. Morgan, Henry Clay Frick, Joseph Pulitzer, and more. Meet at the General Sherman statue at Fifth Ave. and 59th St. (732-270-5277); $10.

SoHo, Yesterday and Today—8/27 at 1 P.M.: A walking tour of the downtown neighborhood, examining its diverse architecture, unique shops, art galleries, and sites of interest such as the Puck Building, the New Era Building, and the SoHo Guggenheim. Meet at the southeast corner of Broadway and Houston St. (732-270-5277); $10.

The Upper East Side Walking Tour—8/27 at 2 P.M.: A walking tour through the East Side Historic District focusing on history and architecture, with stops at the Sara D. Roosevelt Memorial House, the Cosmopolitan Club, the Thomas R. Howell Museum, and more. Meet at the southwest corner of 58th St. and Park Ave. (212-979-2388); $10.

Rockefeller Center—8/28 at 11:30 P.M.: A walking tour exploring the history and current renovation of the monument, focusing on its architecture, planning, art, and personalities. Meet at the Urban Center, 457 Madison Ave., at 51st St. (212-935-3960); $10, $8 students and seniors.

Events

"Native Sounds From Downtown"—8/24–8/27: A series of free concerts by major Native American musical artists. 8/24 at 6 P.M.: A concert by Ulali, an a capella women's trio; 8/26 at 1 P.M. and 8/27 at 3:30 P.M: A performance of "Dance of the Scissors with Maximo Damian." George Gustav Heye Center of the Smithsonian National Museum of the American Indian, 1 Bowling Green (212-514-3894); free.

SummerNights—8/29 at 5 P.M.: A classical violin performance by Yavet Bovadjidv as well as screenings of *Rhoda* and the *The Mary Tyler Moore Show* in the Scheuer Auditorium. The Jewish Museum, 1109 Fifth Ave., at 92nd St. (212-423-3200); donation requested.

Benefits

Greenwich Avenue Festival—8/26, 11 A.M.–7 P.M.: A street fair with vendors selling food, clothing, and other merchandise, with proceeds to benefit the Horatio Street Association, a not-for-profit organization servicing storeowners and residents in that area. On Greenwich Ave. bet. Seventh and Eighth Aves. (212-995-9412); free.

Exhibitions

"Forms in Motion"—Through 10/8. The first of a series of events included in the Henson International Festival of Puppet Theater this fall. The exhibit of photographs, puppets, and other material is in two segments: "Collaborative Forms" recalls the 1923 collaboration of puppet-maker Hermenegildo Lanz, composer Manuel de Falla, and playwright Federico García Lorca; "Sculptural Forms" explores the fusion of sculpture, kinetic form, and performance. The Cooper Union, Cooper Square at Astor Pl. (212-439-7556); free.

"Drink and Be Merry: Wine and Beer in Ancient Times"—Through 11/5. An exploration of 5,000 years of drinking culture, focusing on two of the oldest-known beverages: wine and beer. Organized by the Israel Museum in Jerusalem, the exhibition examines drinking from ancient times to the present, presenting it in its religious and secular contexts as well as exploring its ceremonial and everyday uses. The Jewish Museum, 1109 Fifth Ave., at 92nd St. (212-423-3200); $8, $5.50 students and seniors.

Sports

Garden State Football League: Morris County Pioneers vs. Brooklyn Mariners—8/25 at 8:30 P.M.: Semi-pro football in the depths of August, at its muggiest, perhaps its thuggiest; the real *Replacements*. At Kings Bay Field in Sheepshead Bay, Brooklyn, Ave. Y and Coyle St. Call 201-996-1965 for more information.

Arthur Ashe Kids' Day—8/26, at 9 A.M.: This daylong event kicking off the U.S. Open tennis tournament benefits the National Junior Tennis League, featuring games and clinics for tons of kids and their parents. Pete Sampras, Andre Agassi, Michael Chang, Patrick Rafter, and Martina Hingis are scheduled to appear in a tournament-style competition, and there'll be an in-stadium program with musical performances by 98 Degrees and Jessica Simpson. At the USTA National Tennis Center, in Flushing Meadows/Corona Park. Call 888-OPENTIX for tickets or 914-696-7000 for more information.

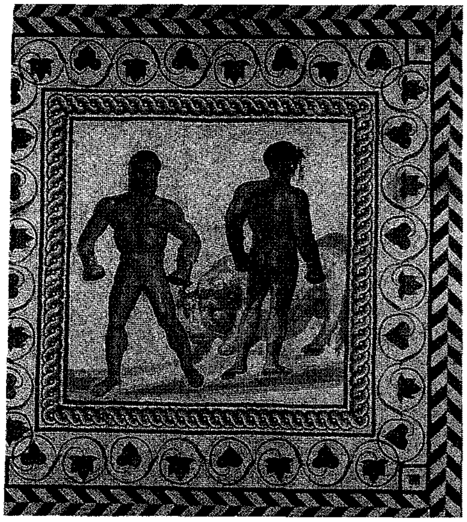
The Hampton Classic Horse Show—8/27–9/3: The twenty-fifth anniversary of the Bridgehampton equestrian event. Almost 1,500 competitors will compete for $500,000 in prize money. For tickets, directions, a breakdown of scheduled events, or other information, visit www.hamptonclassic.com or call 631-537-3177.

New York City Marathon Tune-up—8/27 at 8 A.M.: This eighteen-mile Central Park trek might give you a good idea of whether you're almost there or you still have miles to go. Starts at East Drive at 99th St.; three counterclockwise loops of the park. Numbers may be picked up at the New York Road Runners Club, 9 E. 89th St., 8/24 from noon to 7 P.M., 8/25 from 11 A.M. to 7:30 P.M, 8/26 from 10:30 A.M. to 5 P.M., or on race day from 6:30 to 7:30 A.M. near the start. Nonmembers $17; limited race-day registration $22. Call the NYRRC at 212-860-4455 or visit www.nyrrc.org for more information.

The Tube **Based on the popular comic book, *Witchblade* is a heat-seeking piffle about a beautiful New York homicide detective, an ancient suit of sentient armor, the forces of evil, and Joan of Arc, worth watching for both the splendid special effects and Yancy Butler (pictured), herself a special effect with Antarctic eyes. Her wielding of the "witchblade" can only be described as sort of Rambimbo. All this, plus she turns out to have been adopted. Airs August 27 at 8 P.M. on TNT.**

On View
Hoppy Days

What to do on a late-summer afternoon when you're tired of drinking? Learn about the lushes of yesteryear at the Jewish Museum's "Drink and Be Merry: Wine and Beer in Ancient Times," an exhibition celebrating 5,000 years of boozing from the Mediterranean to the Near East. Through November 5; see listings for details.



GAME WEEK

HOME ▨ AWAY ░

	MON	TUE	WED	THUR	FRI	SAT	SUN
YANKEES	TEX MSG 12:05 P.M.	TEX MSG 7:05 P.M.	TEX MSG 7:05 P.M.	TEX MSG 12:05 P.M.	OAK FOX 9:05 P.M.	OAK FOX 4:05 P.M.	OAK FOX 10:05 P.M.
METS	SD FSNY 10:05 P.M.	SD FSNY 5:05 P.M.	SD FSNY 10:05 P.M.		ARZ WPIX 7:10 P.M.	ARZ WPIX 7:10 P.M.	ARZ WPIX 1:10 P.M.
GIANTS					BAL FOX 8 P.M.		
JETS							OFF WEEK
METROSTARS			KC FSNY 7:30 P.M.			DAL MSG 8:30 P.M.	
	8/21	8/22	8/23	8/24	8/25	8/26	8/27

Top photograph by Bruce Macaulay; bottom, courtesy of the Jewish Museum.

kids

Fly Robin Fly...To Oz

Children's Events

Ground Rules:

● = free

● = now or never (one-shot deal or final week)

Mesopotamia Remembered—In an interactive exhibit, kids use the resources of ancient times to learn about daily life before the common era. **FROM TENT TO TEMPLE: LIFE IN THE ANCIENT NEAR EAST**, a program of Yeshiva University Museum, is a fascinating sociological study using games, puzzles, and building materials. The exhibit runs through January 2001. On 8/27, from 2:30 to 3:35 P.M., families can join in on a guided tour and create their own "ancient" artwork. Participation is on a first-come-first-served basis. The program is free with museum admission, $6 for adults, $4 for seniors and kids 5–18; youngers are free. At 15 W. 16th St. (212-294-8330).●

Pokémon Live!—The first national theatrical tour of the pocket monsters that make parents go nuts on eBay will come to Radio City from Sept. 20 through Oct. 1. Tickets are $24.50–$44.50 through Ticketmaster (212-307-7171) or at the box office. At Sixth Ave. and 50th St. Call 212-247-4777 for more information.

Ape Shot—It's okay to monkey around at **THE STATEN ISLAND CHILDREN'S MUSEUM** as kids design their own monkey marionettes on 8/23 from noon to 4 P.M. Later, they have the chance to try them out on the puppet stage in Portia's Playhouse. Also on 8/23, from 3 to 4 P.M., the StoryTime Special will be *Counting Crocodiles,* about a monkey who needs a food plan. Both programs are free with museum admission. At Snug Harbor Cultural Center, 1000 Richmond Terrace, Staten Island (718-273-2060).●

Do the Hustle—Get your kids ready for the next set of ice-cream socials and prom nights as they learn, at no cost, the steps of past dance crazes every Thursday evening in August. 8/24 is "Disco Night," with the fever reigning over the Plaza and spun classics provided by Federico Schrager. Lessons go from 6 to 6:45 P.M., and the dancing goes from 7 to 8:30 P.M. At the **CENTRAL PARK CONSERVANCY**, Charles A. Dana Discovery Center at the Harlem Meer, 110th St. and Fifth Ave. (212-310-6636).●●

Camp Shakespeare—In conjunction with the Hamptons Shakespeare Festival, kids ages 8 to 16 can participate in two workshops. **MASKS, MUSIC & MUCH ADO** includes mask design and mime exercises; 8/26–8/27 from 9:30 A.M. to noon at the Southampton Cultural Center. In **WILD WAR OF WORDS**, kids will work on improvisation and discover their own interpretations of Shakespearean characters; 8/26–8/27 from 1:30 to 4 P.M. in Southampton. Each program has a $40 registration fee (631-476-2454).●

98° Tennis—Pop music and tennis? It must be **ARTHUR ASHE KIDS' DAY** at the USTA National Tennis Center. On 8/26, kids can hear musical guests 98° and bubblegum beauty Jessica Simpson as they take on a variety of tennis clinics, including a speed zone and skills challenge. Face-painting and strolling performances are also part of the day. Gates open at 9 A.M. Tickets are $15 and $10, through Telecharge, 888-OPENTIX. One free ticket is available to kids 12 and younger with the purchase of an adult promenade ticket. At Flushing Meadows–Corona Park. (If you can't make it, the concert will be broadcast 8/27 at noon on CBS.) ●

She Had to Learn It for Herself—Sixty-one years old and still a favorite among all ages, **THE WIZARD OF OZ** comes back to the giant screen in glorious Technicolor. Part of the Film Society of Lincoln Center's Movies for Kids. 8/26 and 8/27 at 11 A.M. Tickets are $3. At the Walter Reade Theater, 165 W. 65th St. plaza level (212-875-5600).●

Birds and Bees through ABCs—Join the park rangers for an alphabetical journey through nature. **NATURE FUN FROM A TO Z** will be held on 8/27 at 1 P.M. Meet at Forest Park in Queens at the Buddy Monument, Myrtle Ave. and Park Lane South. Call 718-846-2731 for more information. In Central Park, **BEGINNING BIRDERS** take flight with rangers in the Ramble to find out what's flying around. Bring binoculars. On 8/27 at 10 A.M., meet at 77th Street and Central Park W. Both programs are free. For more information, call 212-360-2781.●●

Native Sounds From Downtown—The **SMITHSONIAN NATIONAL MUSEUM OF THE AMERICAN INDIAN** presents two free concerts by native musical artists from the Americas. No reservations are required. On 8/24 at 6 P.M., a three-woman a capella group embraces a wide range of musical styles. The group, Ulali, includes two women from the Tuscarora tribe and one who's a combination Mayan, Apache, and Yaqui. On 8/26 and 8/27, at 1 P.M. and 3:30 P.M., learn about the mystery of the Dance of the Scissors in a magnificent acrobatic presentation. Performed by Peruvian violinist Maximo Damian of the Quechua tribe. At the George Gustav Heye Center, 1 Bowling Green (212-514-3700).●

Dancing on the Edge—The nineteenth annual **DOWNTOWN DANCE FESTIVAL** presents a stunning array of free dance events on the great lawn of Battery Park, 8/27–8/31. The Festival begins with Vanaver Caravan on 8/27 from 2 to 5 P.M. Their program kicks off with *Pastures of Plenty,* a tribute to Woody Guthrie, and will end with a hoedown finale. Incident Physical Theater performs a medieval fantasy with a company of gymnastic dancers who enact the tale of a princess who escapes the confines of her castle wall. For more information and a schedule of other performances, call 212-219-3910.●

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Okay, quick—put the following farming phases of wheat in chronological order: threshing, harvesting, winnowing, sowing, and plowing. *Buzzzzzz*—time's up. Having a little trouble? Thought threshing was a Tantric position? Not to worry, so did I. But the kids who come through the exhibit "From Tent to Temple" at the new Yeshiva University Museum in Chelsea have this down to a science. Indeed, I learned more in an hour than I did in any social-studies class. The 28 cleverly presented workstations encourage kids to figure out the day-to-day behavior and activities of Near East people in ancient times. Through the use of problem-solving games, puzzles, and real-life challenges, it sinks in. Need clothes? Sit at the loom and start weaving. Hungry? Check out the bow and (child-safe) arrow for ready-aim-fire excitement. Or, with a real stone, grind real wheat. How about some shade from the brutal desert sun? Retrieve a handful of wool and wood and go to town on your own personal Sinai-worthy tent. "The exhibit explains some very complicated engineering questions," says museum education curator Rachelle Bradt. "Most people don't know how a coffin was put inside a pyramid. These kids leave with the answers." If you ran into a Canaanite, would you be able to differentiate him from a Hebrew envoy? In the workstation "Clothing: What Style" (pictured), the kids dress life-size mannequins in exact replicas of ancient drawings. "How Do We Know All This" could make a believer of even the most jaded youngster. Kids go on an archaeological dig, of sorts, to unearth their own discoveries. On August 27, a guided tour of the exhibit includes an arts-and-crafts session. Participants will even learn to sign their names in hieroglyphics on authentic papyrus. By the way, the answer to the farming sequence is: *plowing, sowing, harvesting, threshing, and winnowing.* Got milk? (See "Children's Events.") **SUSAN AVERY**

Photograph courtesy of the Jewish Children's Learning Lab.

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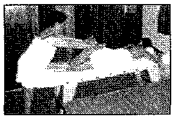

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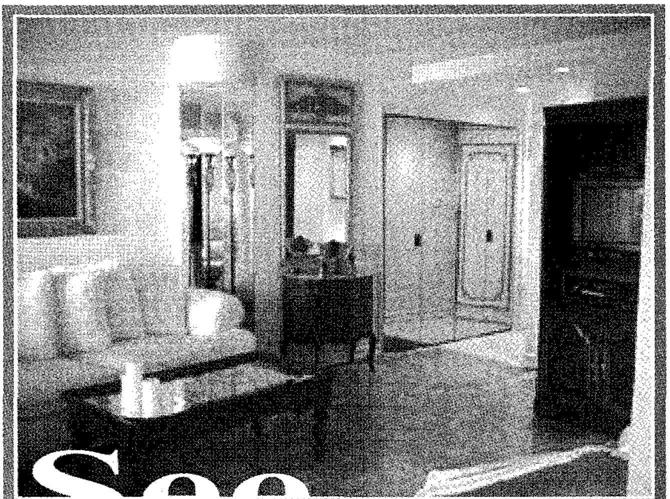

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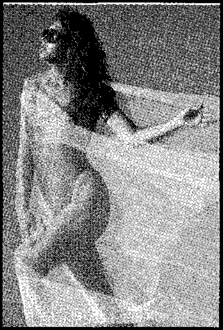

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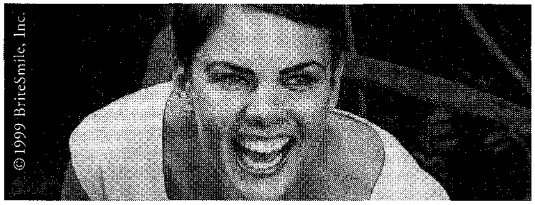
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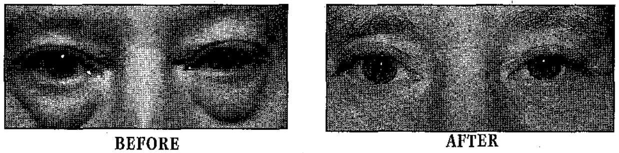

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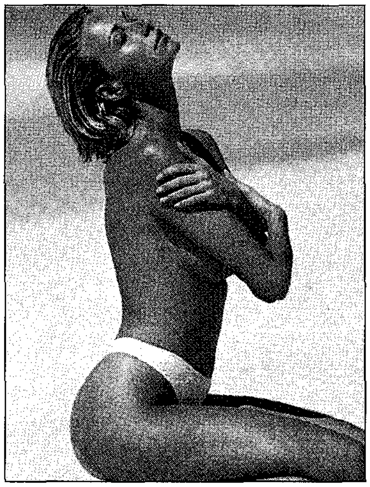

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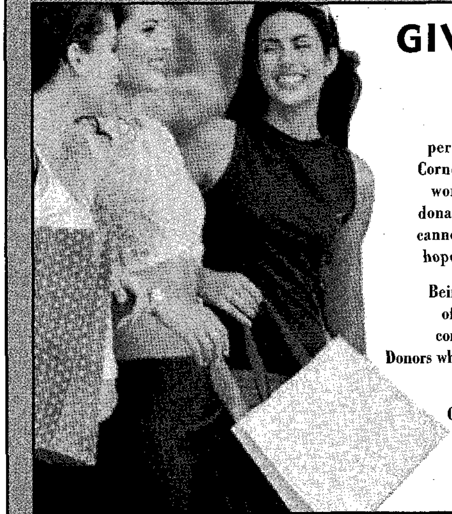

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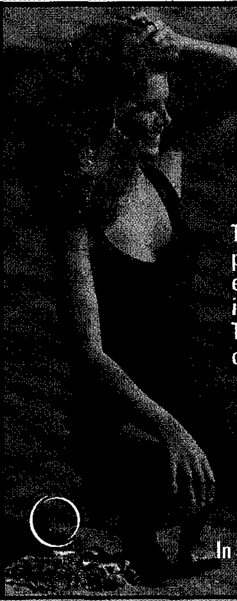

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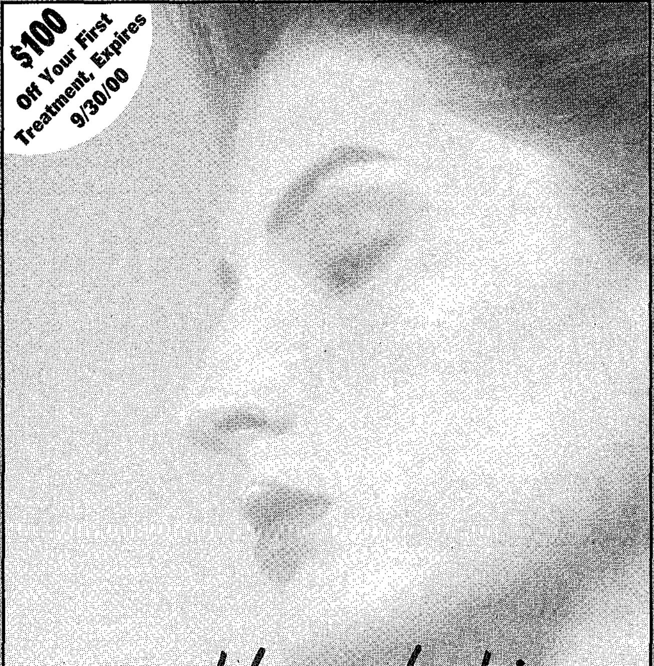
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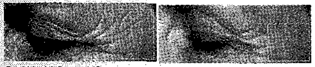

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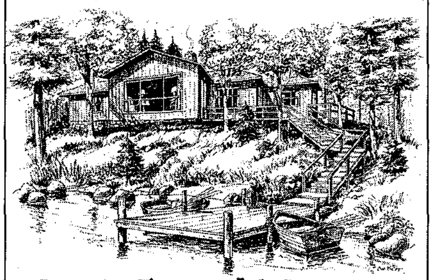

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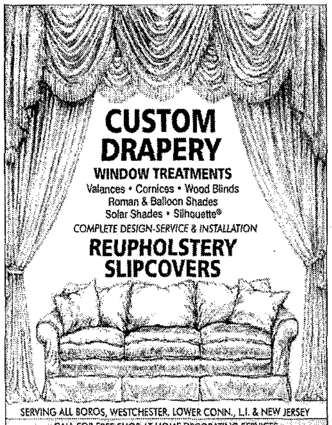

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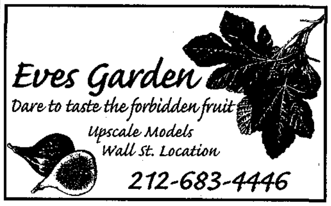
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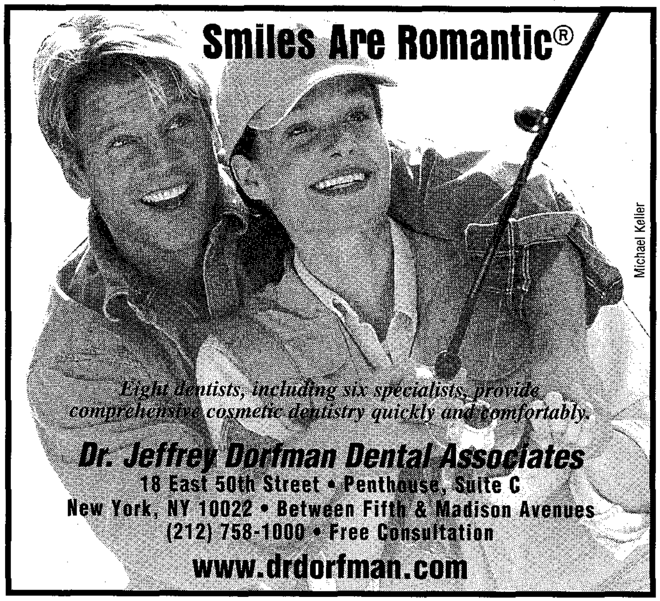
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CT - Leggy, Lively, Lovely—Sensuous blond seeks tall, 55-65 exec for commitment. Enjoy boating, skiing, Nantucket, antiquing, old houses. 4947 ☒

Pretty Woman, Teacher—White, sincere, loyal, sense of humor, seeks a good man for the long run, 60 plus. Photo. 4862 ☒☎

Gorgeous Genie - Trapped!—Jewish, 36, 5'6", 120, 212, bright, artsy, loving, family-oriented, seeks male rescuer, 35-45. SOS_Genie@webtv.net 4954 ☒

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Gay, Good-Looking, In-Shape—60, gentleman, accomplished, stylish, affluent, 5'11", 175 lbs - interested in arts, travel, gardens, country/city life style. Seeks sensitive, bright, creative younger counterpart for serious exclusive relationship. Photo essential. 4952 ☒

Handsome, NYC Italian CEO, 30—With varied interests, great sense of humor, down-to-earth, fun-loving, honest, versatile, romantic, charismatic, and gives 110 percent, is seeking a 24-31 woman of the millennium, with family values, truly beautiful in every sense of the word, fit, loyal, attractive, intelligent, compassionate, supportive, understanding, caring (teacher/nurse/MD a plus), looking to share good times, build friendship and possibly more. You would ordinarily not respond to an ad, have never been married or had children, and wonder when you will meet your male counterpart who is as genuine as yourself. I'm taking a chance looking for you. Please take a chance and respond if I found you. Note/photo. No drugs/smoke/disease. 4940 ☒☎

Autumn In NYC—Experience it together. Blond/leggy, 52, 5'6", size 8/9. 4962 ☒☎

Handsome Young Jewish Attorney—Successful Jewish corporate attorney with major NY law firm. Ivy League-educated. Very good-looking, 5'9", 165 lbs, hazel eyes, dark hair, well-dressed, muscular. Romantic, caring, intelligent, easygoing, thoughtful and very giving but currently lonely. Looking for love and frustrated with NYC bar scene. Seeking beautiful, sweet, fit, intelligent, adventurous, thoughtful, giving, nonsmoking, fun-loving female (24-32) for romantic walks, talks, dinners, movies, shows, trips and anything else. Like to have fun just as much as the next guy, but ideally looking for best friend and soul mate for lifelong commitment. You won't be disappointed. To reply, please send note and recent photo a must! 4971 ☒

Great Guy—I am a fit, funny, smart, successful, handsome, romantic 52-year-old. I enjoy all that NYC and life have to offer; unfortunately I am currently enjoying them alone. I seek a great lady who is sexy, smart, attractive, with a sense of humor, a passion for life and a yearning for love and romance. 4917 ☒

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Woman For Woman—39, gay, feminine, attractive, petite, fit, bright, funny, warm - loves NYC/outdoor life, books, writing, good conversation, honesty, laughter, depth. Successful professional gourmet chef will also feed your heart and soul. Seeks feminine, intelligent, attractive, charming, successful partner. Serious responses only. 4900 ☒☎

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Beautiful Brunette—Inside and out. 5'7", green-eyed Jewish professional, late 30s, ready for the real thing, seeks tall, handsome, successful, sincere gentleman, 38-49, to share a wonderful future of love, marriage, family. Photo/note. 4941☒

Seeking A Gay, Educated, Caucasian—Female, 49-55, with a sense of humor and a respect for animal rights, for a meaningful long-term commitment. I am a gay dowager physician. 4951 ☒

Creative, Artistic Girl—34, 5'4", 118, brown/brown-blue, hates prime-time TV, loves Born Free, Fawlty Towers, outside activities and hot summers books, horse riding, survival weeks. English sense of humor - unpretentious and smart, warm. You're still in contact with childhood friends and exes, tall, health-conscious, smart, silly, serious, adventurous and compassionate. Photo/note. 4937 ☒

Laugh All Night!—With successful, handsome, Ivy MD/PhD, romantic, 5'10", fit, mid 40s, fun. Seeks bright lady under 38. Phone/photo necessary. 4901 ☒☎

Suddenly Seventy—Still witty, pretty professional, theater and music-loving woman seeks her final 70ish match. 4915☒

Passionate Physician—6'2", 175 lbs, handsome, 32, nonsmoking Catholic male, who enjoys the arts and long walks on the beach, seeking down-to-earth, 23-35-year-old female who cares about people and laughs out loud at a joke - for long-term relationship. Note/photo. Polarbear107@hotmail.com 4945 ☒☎

Distinguished-Looking—Gentleman, company president, tall, educated, kind, very successful. Two residences. Likes horseback riding, sailing, classical music, home cooking and dining out, travel and just hanging out. Interested in meeting personable college grad, slim younger woman, in her mid or late 30s, who might still look forward to having a family life. Please send note and recent photo. Thank you. 4946 ☒

Successful, Handsome Surgeon—Regular guy, romantic, 5'10", quite fit, mid 40s, seeks sincere lady under 38, for fun/future. Phone/photo a must. 4977☒☎

Adventurous/Creative—5'8", attractive, single white male, 155 lbs, fit, 40. Ready to settle down and create mutual magic with a special, fun, creative, adventurous, fit, pretty woman. I am a down-to-earth, successful, creative, motivated advertising exec, inventor, musician; honest, interesting, romantic, funny, good guy - enjoy outdoors and NYC. Photo a plus. 4899☒☎

Seeking A Male—Aged late 30s/young 40s, sincere, honest, loves to laugh and enjoys daily life. I am a divorced Catholic woman, 37, educated, successful in business. I have two wonderful children, so liking children is a must. Photo. 4855 ☒☎

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Handsome, Thoughtful, Fun—Male, 39, 5'9"; likes the outdoors, travel, movies, sports, languages, music. Looking for an interesting, educated, natural, beautiful woman, 28-36, at least 5'3", who enjoys intelligent conversation and adventure, and has a sense of humor. Photo. 4893✉☎

Widowed—White Christian man, well-groomed, cultured gentleman residing on the North Shore, active/successful businessman - looking to share a quality life (fireside chats, etc.), travel, dine and dance with an independent, attractive, slim Christian woman with similar interests and background, 48-55 (well-dressed and pays attention to detail). Note/recent photo, please! 4872 ✉☎

Handsome, Blue-Eyed Professional—6', strong family values, enjoys dining, arts, dancing - seeks female, 28-34. 4879✉☎

Handsome Christian Man—Mid 60s, widower, financially secure, 5'10", athletic, slim, swimmer's body. Likes nature - animals. Seeks pretty, intelligent, lithe Christian woman. Good dancer would be nice; loves animals a plus. Photo, please. Will exchange. 4914 ✉☎

Female Ex-Model, 51—Seeks gentle male soul, witty, humorous, brilliant. Loves animals. LI, South Fork only. 4866 ✉☎

Heart Of Gold—Pretty, smart, upbeat white widow, young 60s, seeks healthy, humorous male best friend. 4925 ✉☎

Sweet, Slender, Pretty—Jewish physician, 37, 5'4", single, seeks educated, thoughtful man with a lively mind and passionate heart, 37-53. 4889 ✉☎

Rare, Exotic Beauty—Tall, charming, intelligent, seeks very attractive, very upscale man, 40s, who is fit, witty, tall, kind, loves to dance and enjoy life. Photo/phone. 4907 ✉☎

Warm, Handsome Professional—Part-time dad, 43, 6'1", in great shape, full head of hair, would like to connect with female counterpart. Note/photo. 4883 ✉☎

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Gay, Handsome Sports Fan, 34—Intelligent, white male professional, seeks older news anchorman type for a possible monogamous relationship. Drug/disease-free. 4964 ✉☎

Perfect Husband—For a 30-something, Jewish, successful professional, who is petite, thin, intelligent, dynamic, humorous, and wants kids soon. 4930 ✉☎

Intelligent, Attractive, Caring, Fun—Generous, secure, balanced, easygoing, quick-witted, Jewish, 5'4", athletic, single mom (fabulous 10-year-old son), wants to meet you if you describe yourself in a similar way and you are a 39-46, good-looking, successful man, 5'9" or over. I love theater, tennis, beach, sailing, travel and more. I move comfortably between jeans and formal wear, business and family and all of life's adventures. Let's share all this and your interests too. Must be family-oriented and nonsmoker. Note/phone or e-mail. Photo optional. 4976✉☎

Handsome, Blue-Eyed Surgeon—49, divorced, Christian, 6'1", athletic build, seeks single/divorced, slim white female, MD, JD, MBA, 34-45. Golf, tennis, theater, dining. Note/photo. 4948 ✉☎

Smart, Attractive Latina—Professional, seeks attractive, fun-loving man in mid-late 30s, who enjoys life. Please send photo/note/phone to: 4966 ✉

Attractive, Stylish Japanese Lady—58, warm, kind, well-educated/traveled, seeks intelligent, warm, humorous travel companion (60s) who can afford his share of first-class world trips. POB 159326, Honolulu, HI 96830

Tall, Handsome Attorney—6'4", slim, blond, blue, 52, very athletic, Jewish, very successful, seeks intelligent, pretty, slim female, 33-39, with a sense of humor - animal lover a plus. For love, laughs, passion, marriage and children. Photo, please - will reciprocate. 4864 ✉☎

I Would Sincerely—Like to meet a guy who likes to: hold hands, go to scary movies, sit on the floor and play cards, have lit candles on the dinner table. I'm 5'7", 48 years, with strawberry blond hair. If you like all the above, please send a note. 4919 ✉

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Handsome NJ Physician, 50—Musical, athletic, kind. Likes people, NYC, travel, and time at my country house. 4888✉☎

Yankee Fan—Single white male, 35, intelligent, MA degree, physically fit, athletic. Seeks bright, easygoing, petite, slim, active female. 4927 ✉☎

Catholic Culinary Artisan—43, seeks smart, sincere woman to enjoy an epicurean delight in studio overlooking St. Patrick's, then you decide - north, south, east, west from the epicenter of NYC. Photo/note/phone. 4958 ✉☎

Lioness—Affectionate, attractive, 43, professional pianist and RN, seeking partner for life. 4926 ✉

Attractive Professional Female—52, into fitness, seeks fun, fit, romantic gentleman for long-term relationship. 4910 ✉☎

Beautiful Latina Physician—44, fit, trim, energetic, focused and romantic, loves to play hard and work hard. Seeks like-minded, successful professional male for love, marriage and family. 4973 ✉☎

Seeking Corporate Executive—Tall (5'7"), slim, pretty, 39, Ivy-educated professional seeks similarly educated gent (38-48), nonsmoker; fun, fit, marriage/family-oriented. No dependents. Photo/note. NJ/NYC, please. 4934 ✉☎

Very Nice-Looking Jewish Physician, 31—Somewhat intense, somewhat irreverent, 5'8", 168, great shape and down-to-earth. Seeks athletic, attractive Jewish woman who is intelligent and family-minded, under 30. Photo, please. 4894 ✉☎

Down-To-Earth, Athletic Dentist—37, would like to meet an attractive, good-hearted, single white female, 25-35. Phone and note/photo. 4873 ✉☎

Petite Blond Beauty—Ready to spice life of 55-70 male, non-retired, successful professional, active in business and pleasures of living. 4972 ✉☎

Very Nice Jewish PhD—52, kind, with charm, passion, character, integrity, humor, seeks one special (smart/sexy/warm/classy) Jewish woman. Photo. 4932 ✉

Cosmopolitan Gentleman—Erudite, tall, good appearance, acutely sensitive to matters of taste, discerning art connoisseur, seeks the company of a cultivated, elegant, young-looking lady with finesse and a good figure. 4916 ✉

Gorgeous Older Woman—Seeks gorgeous older man, 55 plus. Classy LI redhead, enjoys life's pleasures both simple and sophisticated. Exposure to too-young others prompts selective search for virile contemporary. Photo exchanged. 4923 ✉

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Be My Birthday Present—Gorgeous and sensuous, multifaceted Egyptian contractor/real estate investor, seeking sweet and sincere, self-made millionaire to share my world of love. I'm highly motivated and maternal, in search of my life partner. Note/photo a must. 4959 ✉

Catch Of A Lifetime—Very beautiful, slim, fit, caring, ultra-feminine lady with long dark hair, passion, style and a big, warm heart, 45 (looks 30), seeks handsome, successful, intelligent, kind male. Note/photo, please. 4918 ✉☎

Wealthy, Divorced, Handsome Banker—42, seeks pretty, sensual young lady, 24-34, for romance, travel and adventure. Note and photo. 4912 ✉

Mediterranean Beauty—33, Christian, petite MD in NYC - with sultry hair, smoky eyes, electric smile. Sweet yet sometimes sassy; strong yet sexy; sophisticated yet silly sense of humor. In search of serious dater, not "serial dater". Seeking very attractive, single white male, Christian, professional, athletic (30-38), nonsmoker, never married, for sincere relationship potential. Recent photo/original inspiring note, please! 4961 ✉☎

Seductive, Desirable Male PhD, 62—Will exhange photo with tall, trim, fit, leggy lady. Arts, travel, fun. 4969 ✉

Smart And Sexy—Good-looking white female, 5'4", long dark hair, seeks funny, youthful 45-55 "good-guy". 4938 ✉☎

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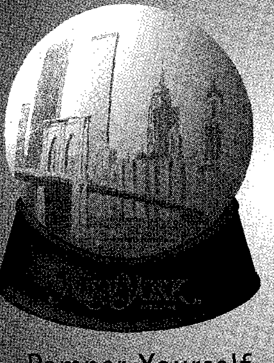

Gay, Quality Woman Of Substance—Seeks gay woman. 38, 5'5", slim, cute, authentic - emotional openness, values and integrity, warm, caring, romantic. Looking for mutual love and life partner. Manhattan a plus. Photo/note, please. 4898 ✉☎

Vivacious, Gracious Lady—Beautiful, interesting, classy, romantic, in (212)/Boca, seeks mensch, 55 plus, lover of all things cultural, ready to travel and enjoy the best life has to offer together. 4871✉☎

Beautiful, Blue-Eyed Brunette Female—With beautiful heart/soul. Incredible model-type figure. Petite/slim/athletic but very shapely. Intelligent professional with wit, charm, warmth and great sense of humor. Impeccable taste. Studied interior design. Desires to meet attractive, very financially successful man to pamper (45-60 plus). Westport area a plus. Looking for quality, committed relationship. I appreciate the finer things in life, as I'm sure you do. I believe life can be beautiful, but you must find the right person to share it with. Let's open a bottle of champagne and talk. Note/photo. 4970 ✉

It Had To Be You—One great female with beauty, brains and heart, living well in (212). Successful, romantic, spirited, playful, 40, selective and happy. Looking for great relationship on lots of levels, with a smart, genuine, masculine, accomplished 40s guy with a heart of gold, a twinkle in those eyes and his priorities in order, to share the good life and every romantic cliche ever invented. LM19S@hotmail.com 4967 ✉☎

Pretty Blond Ukrainian—38, 5'8", LI, happy, intelligent, sharp. Seeks MA/MS, 40s, successful man. 4953 ✉☎

Reality Check—Did you hear the one about the guy who offered $200K to find a wife and received hundreds of responses? I would prefer just one response from the right lady, and then to spend my money on a lovely home where we can raise our wonderful children. 44, divorced, childless Jewish millionaire, physician, 5'10", athletic, in good shape, full head of hair. Seeking a special woman who is as seriously family-minded as I. Note and photo preferred. 4944 ✉☎

Handsome, Successful Entrepreneur—Witty, athletic, professional, sincere male seeks pretty, unpretentious, smart, sexy, fit woman who loves to laugh, 38-47, to share life's joys, to be best friend and lover. Note/phone/photo a must. 4892✉☎

Nice Guy, Strong Values—Handsome, fit professional, 45, likes engaging talk, the outdoors, NYC culture. Kind, thoughtful, reliable, fun, self-aware, doesn't snore. Seeks warm, smart, loving lady. 4895 ✉☎

Female, 48—Seeking male classical pianist for friendship and more. 4963✉☎

Share My World—Single white male, 52, 5'10", successful, attractive, fit, with unique life style. I'm seeking a brown-eyed brunette, 25-39, for travel and a quality life together. Letter and photo. 4911 ✉

Visiting South FL?—Let's meet! Jewish attorney, 45, seeks Jewess, 30-37, for fun, friendship, marriage, family. 4950 ✉☎

Young Racquel Welch-Type—5'6", Jewish, seeks handsome, sophisticated man with integrity, 40-60, 5'10" plus, for love, laughter and forever? Photo. 4885 ✉☎

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Attractive Professional Male—53, fit, likes outdoors, movies, travel. Seeks Christian lady, 35-45. Photo. 4906 ✉

Pretty Latina, 41—Dances, stylish, seeks white man with similar qualities. 4903 ✉☎

Successful, Kind MD—45, Jewish, nonreligious, never married, from the Jersey Shore, athletic, romantic and looking for happily ever after. Enjoys dining, sports, movies, theater, nonsmoker only. I know how to treat a woman like a lady. Note/photo/phone appreciated. 4913 ✉

Sophisticated, Shapely, Gentle—Terrific athlete, excellent physical shape, very attractive, well-educated, cultured, well-traveled, stylish, tall Jewish lady - seeking kind, cosmopolitan, successful gentleman, 45-57. 4.0 tennis player/avid skier is a plus. Honesty/sincerity/kindness is your real advantage. 4909 ✉ ☎

Tall, Handsome Exec—Seeks slender, bright lady, 55ish. Photo, please. 4939✉

Long Island Guy—Good-looking, successful businessman, 49, seeks very pretty, slim, tall, intelligent woman, 36-46, for good times and possible long-term relationship. Note/photo a must. 4974 ✉☎

Divorced Jewish Businessman—53, good-looking - in great shape physically, financially and emotionally, looking for beautiful, slim, sexy Jewish woman, 35-50, who has it all but wants her life changed forever. Photo appreciated. 4924 ✉

Believe In Chemistry? Love To Laugh?—51, attractive professional woman who loves fine dining, slow dancing, holding hands, Cape Cod and Jewish men, looking for soul mate to share the good times. Please be a 48-58 man with a sense of humor, who appreciates all that life has to offer. Living in NJ would be a plus. Photo and note. 4928 ✉

Handsome, Sincere, Jewish—44, 5'7", seeks pretty, passionate female. 4920 ✉☎

World Traveler—Just back from Central America, is tired of traveling alone. Searching for a mate who's willing to take chances in both travel and love. I'm divorced, male, 5'8", 180 lbs, blue eyes, gray hair, good health, good-looking, sexy, with three grown children. Photo. 4908✉☎

Striking, 5'9", Jewish Blond—41, seeks tall, successful man. 4955 ✉☎

Seeking One Special Woman—Who is attractive, confident and successful. My zest for life has brought me untold success, and now I'm looking for the right woman to settle down with. There isn't anything I wouldn't do to make my special woman's dreams come true. Don't let this opportunity pass you by! Respond soon, and be sure to send a recent photo. 4975 ✉☎

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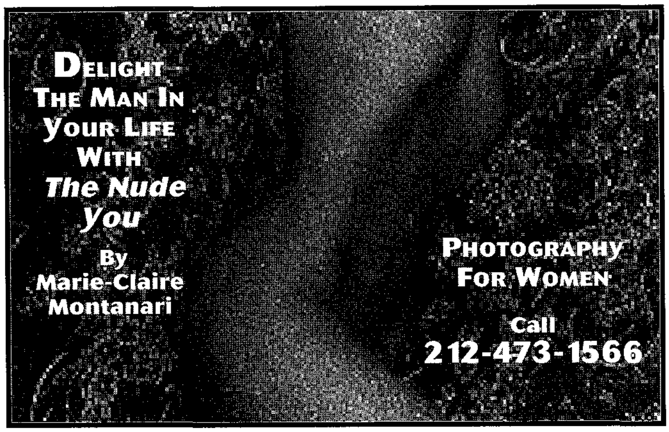

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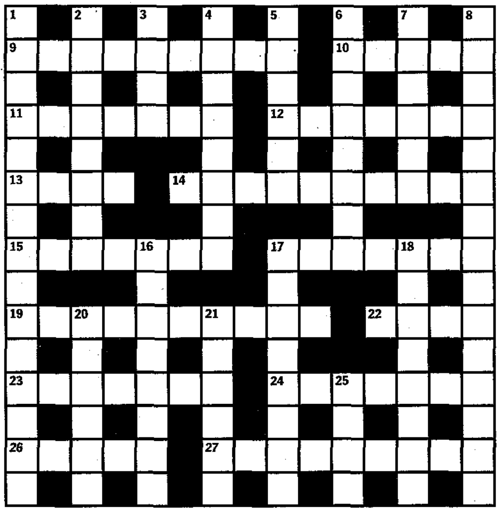
The ‘Guardian’ Crossword

ACROSS

9 Where Ernie sang about Nashville? (9)
10 Look after each half! It could be easy. (5)
11 Serious audience sent away. (7)
12 Lanes marked out by liners. (7)
13 Comet once licked. (4)
14 Perfume latent in pagan fir. (10)
15 Mournful revision of e.g. ‘Celia.’ (7)
17 By which duplicitous mariners find their way? (7)
19 Shortage in p-panel’s teaching-aid. (10)
22 Blue stuff in bismuth solution. (4)
23 One who is sour about society? (7)
24 How monks haunt? (7)
26 Some messages sent to industrial centre . . . (5)
27 . . . in papers left free of oil. (9)



DOWN

1 One who picks up litter from the field. (9–6)
2 Introduction to transport. (8)
3 Dried up river in Worcester, say. (4)
4 Secret of pliant osier, etc. (8)
5 Salt spring, perhaps. (6)
6 Produce blend in cocoas. (8)
7 Are the locks here covered by it? (6)
8 Where 1 goes, putting u flags at Waterloo? (8–7)
16 Old-fashioned desk-top equipment. (8)
17 They are used to tote. (8)
18 I’m traveling still. (8)
20 It is provided by Gates for computer users. (6)
21 Busy tenant. (6)
25 Handle hot at the back. (4)

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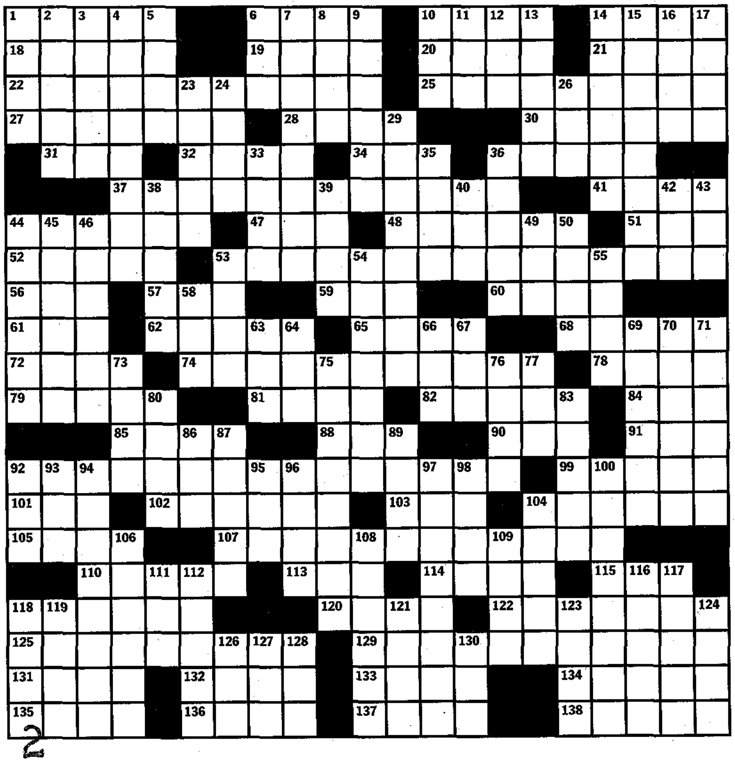
‘Hesitant S-Speech’: ‘Cue’ Crossword • By Maura B. Jacobson

ACROSS

1 Supply party food
6 Zuyder and Tappan
10 Defensive spray
14 Canvas cover, for short
18 Giraffe’s kin
19 “Darling, Je Vous —— Beaucoup” (1936 tune)
20 Royal name in 60-Across
21 Fencing sword
22 Rolling Stone impersonator?
25 Spanish mother of Barrie’s boy?
27 Single chance, as a deal
28 Enormous
30 Narrows gradually
31 Twelve doz.
32 Rat- ——
34 Double curve
36 Where Pago Pago is
37 Employ logic?
41 Mouse’s lookout
44 Gem surfaces
47 Gadget for the green
48 Be dressed in
51 Room extension
52 Mennonite sect
53 Day of rest in a Biblical city?
56 Pewter component
57 “This —— stickup”
59 Morse Code click
60 Northern capital
61 Neither Rep. nor Dem.
62 Penny purchase, once
65 Sleuths, slangily
68 Fictional salesman
72 Champagne brand
74 Desmond’s baseball feat?
78 Steak order
79 —— con pollo (rice dish)
81 Tenement area
82 Groucho’s “tattooed lady”
84 Puppy’s bite
85 Photographer’s must
88 Hodges of the Dodgers
90 Conducted
91 Somewhat: suffix
92 Barren after New Year’s Day?
99 Hot under the collar
101 “We —— the World”
102 Suburb of Greenwich
103 “Honest” pres.
104 Teeter-totter
105 Seles’s opponent
107 New Jersey magic?
110 Bellini opera
113 Public Enemy ——
114 Eugene O’Neill’s daughter
115 Debate side
118 Airline to Madrid
120 Begin to wake
122 On the way
125 Japanese-mat decay?
129 Elephant caretaker?
131 Bitty’s preceder
132 Fiddling emperor
133 Got grayer
134 Pushers’ buyers
135 Mares, ewes, etc.
136 Checkup at the doc’s
137 Olympus residents
138 1990’s also-ran

DOWN

1 Resort lake of Italy
2 “Every inch ——” (Lear)
3 Less wild
4 Soap-opera segments
5 In the chips
6 Zig’s reciprocal
7 Legal voting age
8 Ostrich look-alike: var.
9 Composer Prokofiev
10 Do a floor chore
11 Pub quaff
12 Mushroom part
13 Madonna role, 1996
14 Place for a small tempest
15 Came into sight
16 Raise the forelegs
17 Ballpoints
23 “The Grapes of Wrath” family
24 Westernmost Aleutian
26 Highlands hat
29 Art appreciators
33 Drama opening
35 Ex-ruler of Iran
36 Exec’s scribe
38 Principle of moral conduct
39 Gardener’s bane
40 Literature Nobelist Andric
42 In the manner of
43 Paperboard thickness
44 Pilgrimage village of Portugal
45 Relative scale of C major
46 Bit of soot
49 C.I.A.’s forerunner
50 Partner of void
53 Mork’s signoff
54 Keep-fit pill
55 Former queen of Jordan
58 Won at musical chairs
63 Ailment at A.A.
64 Deborah’s “King and I” co-star
66 Animation frame
67 Owing the kitty, in poker
69 Fanatical fads
70 Popular record label
71 Niece’s brother
73 Bean-curd food
75 Imaginary fears
76 In an aimless fashion
77 Knotted neckwear
80 Healing oxide
83 Gaston’s good-bye
86 Zodiac constellation
87 Baryshnikov’s nickname
89 Kauai cookout
92 Crying spell
93 Fumble
94 MacDonald who sang with Eddy
95 Sgt., e.g.
96 Salome’s victim
97 Soaked up
98 Result of car-payment default, informally
100 Answer
104 In short supply
106 Sudden raids
108 Pack up your troubles in this, in a WW I song
109 Something unique
111 Crater edge
112 State bordering only one other
116 Not as polite
117 Alamogordo’s county
118 “In earth, as —— in heaven”
119 Cleansing experience
121 “Othello” villain
123 Enlist again, in G.I. lingo
124 Once upon a time
126 Word with Tyrannosaurus
127 —— pro nobis (pray for us)
128 Half a hand drum
130 Most junk mail



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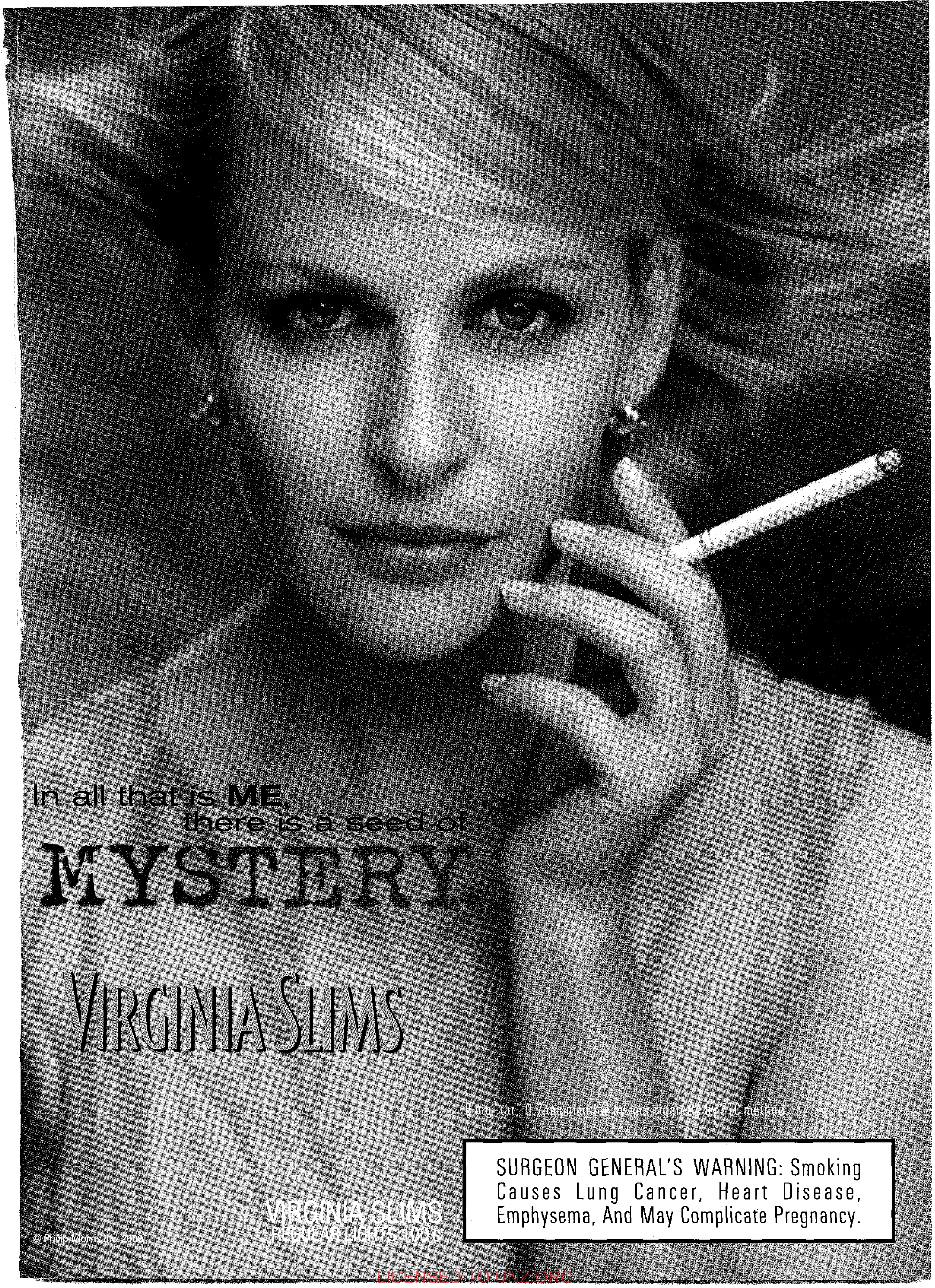
Solutions to last week’s puzzles appear on page 169.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